

Preface

I have great pleasure in placing before students and Professors of Sanskrit, this edition of Magha's *Śiṣ'upālavadhān*—Cantos I-III. The edition contains the text of the three cantos prose order of verses, a literal English translation, an exhaustive Introduction and concise critical notes. The book is rounded off with a few relevant indices and appendices. I have spared no pains to make the book useful to students as to other readers. Any suggestions for improvement will be thankfully received and carefully attended to.

The Pūrvasūtrīs in the field have given all the light in the main, and to them I am ever beholden. The Professors and students of Sanskrit have been always generous in their support to my works, and I record my gratitude to them. I have no doubt that they will continue their generosity in future as well.

To my friend Shri. T. A. Kulkarni B. Sc. (Hons.) B Ed, goes great credit for printing the book excellently and publishing it enthusiastically. My relations with him are too intimate for a formal vote of thanks. But I shall fail in my duty if I do not express my appreciation for his ever ready support to the cause of Sanskrit and Prākṛit. My thanks also go to his entire staff.

Thalakwadī, Belgaum.
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Other Works By the Author

Books :

- * (1) Bhavabhūti : His Life and Literature
- * (2) Baṇabhaṭṭa : His Life and Literature
- * (3) Dandin and his Daśakumāracarita
- * (4) Uttararāmacarita : A study

Editions:

(With Text, Translation, Introduction, Notes & c.)

- (5) Naiṣadha — Cantos I-III (3rd edition)
 - (6) Raghuvamśa — Cantos I-IV
 - * (7) Kirātārjunīya — Cantos I-III (2nd edition)
 - * (8) Kāvyaprakāśa I-II-III.
 - (9) Kāvyaprakāśa I-II-III-X
 - * (10) Daśakumāracarita VI-VIII (2nd edition)
 - (11) Daśakumāracarita II-III.
 - (12) Intermediate Sankrit Selections (2nd edition)
- (This edition is in collaboration with Prof. Tophakhane)

Miscellaneous :

- (13) A Sanskrit Reader and Composition
- (14) नवकाव्यसमीक्षा (in Marathi).

Under Preparation :

- (15) Naiṣadha Cantos I-III (4th edition)
- (16) Kirātārjunīya Cantos I-III (3rd edition)
- (17) Dandin : His Life and Literature
- (18) Kumārasambhava - Canto V
- (19) Bhavabhūti : His Life and Literature (Second edition : vastly enlarged and revised)
- (20) Sanskrit for Beginners.

(* Books marked with asterisk are out of print at present).

INTRODUCTION

1 Prologue: { The ' *Sisupālaradhān* ' (alias *Māghakāvya*) is one of the famous *Pañcamśhalāvya*s in Sanskrit Literature (the other four being the *Āumāra-Sambhāram* and the *Rāghuvamsam*, both of Kālidāsa, the *Kirā'ārjunīyam* of Bhāravi, and the *Naisadhīyacaritam* of Śrīharṣa) It is one of the masterpieces in Sanskrit Kāvya literature, and some Paṇḍits have gone to the limit of giving him the palm, and occasionally even superiority over Kālidāsa ! Without conceding such a tall claim, we can concur that Māgha did have considerable worth and following)

[Let us see a few of the traditional encomia — (1) उपमा कालिदासस्य भारवेरयंगोरवम् । नैपथे (v 1 दण्डिन) पदलालिभ्य माघे सन्नि त्रयो गुणा ॥ (2) पुष्पेषु क्षम्वा नगरीषु लङ्का, नदीषु गङ्गा नृवरेषु राम । रामासु रम्भा पुष्पेषु विष्णु काव्येषु माघ वविकालिदास (= वविषु कालिदास) ॥ (3) तावद् मा भारवे भाति यावन् माघस्य नोदय । उदिते तु पुनर्माघे भारवेर्भा रवेरिव ॥ (Bhāravi shines till Māgha's advent, sun's rays are sultry till the month of Māgha !) (4) नवसर्गगते माघे नव शब्दो न विद्यते । (5) मुरारिपदचिन्ता चेत् तदा माघे रति कुह । मुरारिपदचिन्ता चेत् तदा माघे रति कुह ॥ [If one seeks Murāri's feet (or if one seeks to understand Murāri's ornate poetry), one should study Magha (because of its bhaktirasa or Sabdasampatti), if one seeks Murāri's feet, one should not commit sin.) (6) माघो माघ इवाशेष क्षम- कम्पयितु जगत । श्लेषामोदभर चापि सम्भावयितुमीश्वर ॥ (7) माघेन विध्नितोत्साहा नोत्सहन्ते पदक्रमे । स्मरन्तो मा-रवेरेव क्वथ वपयो यथा ॥ (8) कुत्स्नप्रबोधकृद् वाणी भा रवेरिव भारवे । माघेनैव च माघेन कम्प- कस्य न जायते ॥ (राजशेखर)] { Māgha has always been very popular on account of (i) brilliant imagination (ii) supreme command over Sanskrit language (iii) vast erudition (iv) profuse use of striking śabdārthālamkāras and varied metres (v) grand literary style marked by ojas and madhurya (vi) vast array of poetical descriptions and striking thoughts (vii) a masterly execution of his ' mahākāvya ' design, studded with poetic beauties of sound and sense and (viii) विष्णुभक्ति. }

2. A Biographical Sketch of Māgha — Māgha is one of the few Sanskrit authors who condescend to give us some

information about himself and his family cp. the concluding stanzas of his *Śiṣ'upalavadha* :—

“ सर्वाधिकारी सुवृताधिकारः श्रीधर्मलास्यस्य बभूव राज्ञः ।
 असनतदृष्टिः विरजाः सदैव देवोऽपरः सुप्रभदेवनामा ॥
 काले मितं तथ्यमुदर्कपथ्यं तथागतस्यैव जनस्य चेतः ।
 विनानुरोधात् स्वहितेच्छयैव महीपतिर्यस्य वचस्वकार ॥
 तस्याभवदुक्त इत्युदात्तः क्षमी मृदुर्धमपरस्तनूजः ।
 यं वीक्ष्य वैयासमजातशत्रोर्वचो गुणग्राहि जनैः प्रतीये ॥
 सर्वेण सर्वाश्रय इत्यनिन्द्यमानन्दभाजा जनितं जनेन ।
 यश्चं द्वितीयं स्वयमद्वितीयो मुख्यैः सत्ता गौणमवाप नाम्ने ॥
 श्रीशब्दरम्यवृतसर्पसमाप्तिलक्ष्म लक्ष्मीपतेश्चरितकीर्तनभाषाचार ।
 तस्यात्मजेः सुकविकीर्तितदुरोसंयादः काव्यं व्यधत्त शिशुपालवधाभिधानम् ॥”

From this we learn that king श्रीधर्मल had a chief minister named सुप्रभदेव, who was a very righteous and eminent person. His son was दत्तक who was very learned and liberal and who had obtained an epithet 'सर्वाश्रय'. दत्तक's son was माघ.

The name of king श्रीधर्मल, patron of Māgha's grandfather, is itself a matter of doubt; because different manuscripts of the *शिशुपालवध* give a wide variety of readings of the name e. g. धर्मनाथ, धर्मनाभ, धर्मलाभ, धर्मतात, धर्मलात, धर्मनाभ, निर्मलान्त & c. The *प्रभावचरित* of श्रीप्रभाचन्द्र (1277 A. D.), which purports to be the life of Māgha's grandfather, gives the name of the king as धर्मलात. It also tells us that माघ was the grandson of सुप्रभदेव; son of दत्तक; nephew of सुमंकर; and a friend of मोज. He was an intellectual giant, highly cultured and an upright person. He was the resident of श्रीमाल and a वैश्य by caste. Two other works professing to give some information about Māgha are बल्लाल's श्रीभ्रमरचन्द्र and मेरुतुङ्गाचार्य's प्रवन्धचिन्तामणि (written in संवत् 1531-A. D. 1504.) But all these three works are patently legendary in character and have small historical reliability. So we have to sift carefully from them any grains of plausible acceptability. Thus, Māgha's native town can well be श्रीमाल or भिन्नमाल in Gujerat, as they state. Some identify it with मिनमाला on the border between Gujerat and Marwar. This statement is confirmed

by tradition and by one ms of शिशुपालवध written in सवत् 1827 which reads: इति श्रीभद्रमालवास्तव्यदत्तकसूनोर्महावैद्यकरणस्य माघस्य कृतौ शिशुपालवधे & c That Māgha was a महावैद्याकरण is fully vindicated by his work. ("The variety of grammatical forms and constructions he uses, the illustrations and similitudes with which he embellishes or substantiates his ideas throughout the poem, the learned discussion on the morality and expediency of war in the second canto, — all these bear ample testimony to his thorough acquaintance with the Science of Grammar, Poetics and Politics, with the systems of philosophy such as the Sāmkhya, Yoga and the Vedānta, the Upaniṣads and the Smṛtis, and with the Purānas and the Epics. Thus in Māgha, a great poetic genius was joined to the deep learning and supreme literary attainments." (Bhandare).)

Some say that Magha was a श्रीमाली ब्राह्मण while others say he was a वैश्य भीमसेन, the author of सुधाशगर, a commentary on the काव्यप्रकाश, says that he was a वैश्य, but when भीमसेन, further says that शिशुपालवध is a work which he purchased and fathered, he is on very doubtful grounds. Māgha's description of Dvāraka, Kacca, the ocean, and Raivataka, which is close, though poetical, seems to clearly indicate that he was a Gurjara. Bhojaprabandha specifically mentions him to hail from Gujerat.

Now we shall record some legendary information available about Magha, mainly in प्रदन्वचि-नामणि, भोजप्रबन्ध and प्रभावकचरित. Although these works do not have much historical value and though Māgha never was a contemporary of king Bhoja of Dhara as they presume, we may outline a few anecdotes, at least as indicative of Māgha's popularity and personality — (1) The following story occurs in प्रदन्वचितामणि. Bhoja had once invited Māgha to enjoy his hospitality, having heard about his literary and personal eminence. Māgha visited Dhārā and was lavishly treated. Next morning on inquiry about a comfortable stay, Māgha grumbled that he had to suffer from bitter cold at night, and he took his leave that day inviting Bhoja one day to his own humble dwelling. Bhoja, keen to know what comforts Māgha enjoyed at home, went to his place at श्रीमाल, and there he was so lavishly treated by Māgha that he was greatly wonderstruck at

Magha's prosperity Bhoja found that although the season was cold, Māgha gave him such 'summer-like' comforts that he did not feel any cold! And he returned very pleased

(ii) Another anecdote from *Prabandhacintamani* is as follows - An astrologer had foretold in Māgha's childhood itself that Māgha would be very prosperous for much of his life, but that he would become penniless towards its end and would die with swelling on his feet. Māgha's father performed many religious and charitable deeds to allay his son's evil stars. But as destiny would have it, Māgha did become a pauper towards his later days after experiencing great prosperity earlier. He left his native town श्रीमाल (or धारा in quest of sustenance, and sent his विशुपालव्य to Bhoja through his wife. The king read one verse at random (viz XI 64 "कुमुदवनमपधि श्रीमदम्बोजलण्ड त्यजति मदमुलूक प्रीति-माश्चनवाव । उदयमहिमरदिमर्याति शीताशुरस्त हृतविधिललिताना ही विचित्रो विपाव ॥), and he was so pleased that he gave a lac coins for the verse and specially for the one शब्द 'ही' used so appropriately therein! But Māgha's wife while returning, was accosted by some दाक्ष who praised माघ's liberality, and she gave all the money in charity and reported to Māgha what had happened. Māgha was pleased with his wife's liberality. Just then Māgha's wife noticed that Māgha's feet were swelling, and at that very juncture another दाक्ष came to the door. Māgha inquired of his wife whether there was anything that could be given to the दाक्ष and hearing from her that there was nothing, he was grieved and dropped down dead. When Bhoja heard this episode next morning he regretted the tragic episode and condemned the rich people of श्रीमाल who could not afford sustenance to Māgha. He gave that place a new condemnatory name 'मिहलमाल' to indicate its jungly culture and that village stands on the border of Gujerat and Marwar. Bhojaprabhanda gives the latter part of the story omitting how Māgha became a pauper, and it ends also slightly differently, telling how the grieved Bhoja performed the obsequies of Māgha and how Māgha's wife committed अनुमरण.

(iii) some personal information (not in a story form of course) available in प्रवादचरित has already been noted earlier.

There is one anecdote of unknown source according to which a great Pandita was one asked by a curious interlocutor "किं तावत् परिशीलित श्रीमद्भि. इत्यविषयाण्डित्यस्य प्राप्तये ।" The prompt reply was "मेघे माघे गत वय ।"

((A famous stanza in *Sisupālavadhā*, in which Māgha compared a mountain with the rising sun and setting moon on either side with an elephant having bells (घण्टा) hanging down from both sides, has brought him the title घण्टामाघ cp. *Sisū-IV 20* (उदयति विततोर्ध्वं रश्मि रज्जाधहिमश्चो हिमघाम्नि याति चास्तम् । बहति गिरिरय विलम्बिघण्टाद्वयपरिवारितवारणेन्द्रलीलाम् ॥) This reminds one of a few other poets getting some epithets through some striking verses e.g. (1) भारवि became known as छत्रभारवि through the verse: "उत्फुल्लस्यलनलीवनादमुष्माद् उदमूत' सरसिज-सम्भव पराग । वास्यामिद्विपति विवर्जित समतादायते कनकमयातपत्रलक्ष्मीम् (Kir. V 39) (2) कालिदास came to be known as दीपशिखाकालिदास on account of the verse "सचारिणी दीपशिखेव रात्री य य अतीयाय पतिवरा सा । नरेन्द्रमार्गट्ट इव प्रपेद विवर्णभाव स स भूमिपाल' ॥ (Rāghu. VI 67). (3) भवभूति's name is said to be inspired by either 'साम्बा पुनातु भवभूतिविवभूति.' or 'गिरिजाया. कुचो वन्दे भवभूतिसिताननी ।'))

3. Māgha's works - Māgha's fame rests only on his शिशुपालवध It consists of 20 सर्ग's and 1645 श्लोक's Adding 34 प्रशिप्त श्लोक's in canto XV and 5 कविवर्णनपर verses (on which महिलनाथ does not comment but Vallabha does) the श्लोकसंख्या comes to 1684. One wonders whether this master wrote only one work Perhaps he may have written a few more, which are lost to us at present One only hopes that they may be recovered one day. The few stray verses ascribed to माघ in वल्लभदत्त's सुभाषितावलि and सोमेन्द्र's शौचिन्धिविचारचर्चा, suggest that the existence of some other work of Māgha is a possibility and not merely wishful thinking. [cp verses ascribed to माघ in वल्लभदत्त's सुभाषितावलि - (1) शील शैलतटापतवभिजन संदलता बहिर्जना मा शीर्ष जगति श्रुतस्य विपल्लवैतस्य नामाव्यहम् । शीर्षे यैरिणि वज्रमानु निगन्धर्वोऽस्तु मे सर्वश येनैवेन वितामृत्तारुणवृषप्रया समस्ता धमी । (2) नारीनितम्बकलने प्रति

वद्यमाना हृषीक हेमरक्षता मयुर ररात । तस्मिन्नायमिव नूपुरराजहस्ता-
 द्दककुरातंमुखर चरणावलम्बा ॥ A verse ascribed to Magha in क्षेमेन्द्र's
 श्लोचित्यविचारचर्चा—बुभुक्षितैर्व्याकरण न भुज्यते पिपासितं वाद्यरसो न
 पीयते । न विद्यया केनचिदुदघृतं कुल हिरण्यमेवाजय निष्फला कला ॥]

4 The Date of Magha—The autobiographical stanzas do not help much except pointing to the fact that the poet lived in times when Buddhism flourished in India and it had patrons like Magha's grand father and his royal patron. An inscription of a King Varmalata (625 A D) has been discovered at Vasant gadh in Rajasthan. This king probably is the patron of Magha's grandfather. If so Magha's date would be roughly round about 675 A D. We must look to the available internal and external data closely and fix the date at least approximately. Before that we shall briefly review the views of scholars in this regard (a) Jacobi, the eminent German scholar, places माघ in the middle of the 6th century A D (cp ' We cannot, therefore, place Magha later than the middle of the sixth century —Vienna Oriental Journal vol IV p 61 (b) M Duff places him about 860 A D. (c) Macdonell assigns him to the 9th cent A D (d) Weber says that he is prior to 10th cent A D (e) Klatt, another German scholar holds that Magha lived in the beginning of the 10th A D (Vienna Oriental Journal vol IV p 236) (f) R C Dutt assigns him to the 12th cent A D (cp History of Civilisation in India Bk V chap XII) (g) Prof Pathak places him the latter half of the 8th cent A D (cp Prof Pathak's article " On the date of Magha in J B B R A S vol XX pp 303 306) (h) As per traditional stories set afloat by works like भोजप्रदय प्रभाकरचरित etc, Magha was a contemporary of king Bhoja of Dhār, who ruled the Malwa country in the latter half of the 11th cent A D. But these works have practically no historical value.

Now we shall try to fix the lower limit of Magha's date by looking for references to Magha in Sanskrit and other Indian literatures (1) King Bhoja (11th cent A D) himself quotes मनु० IX 6 in his नरवशीलतासूत्र [cp Aufrecht's catalogue (1891) 446] (2) Somadeva (10th cent A D) author of सप्तशतिकासूत्र (completed in 881 AD) refers to Magha (cp Dr.

Peterson's report of 1883 84 p. 45). (3) Ānandavardhan (latter half of the 9th cent A. D.), the author of *चन्दालोक*, quotes *शिशुपाल* V 26 and III 53 as illustrations in *चन्दालोक*—उद्योत II. (4) A still earlier reference to Magha occurs in *Kavirajamārga* of Nṛpatunga. Nṛpatunga or Amoghavarṣa I was the king of the Rāstrakūṭas, who ascended the throne in 814 A. D. and composed the *Kavirajamārga* sometime between 815 A. D. to 877 A. D. (cp K. B. Pathak's Introduction to his edition of the *Kavirajamārga* in the *Bibliotheca Carnatica Series*, and also his article on 'Nṛpatunga and the authorship of the *Kavirajamārga*' in *J. B. B. R. A. S. Vol XXII*) In this work the royal author ranks Magha with Kālidāsa, thus recognising him to be a poet of the first order. Remembering that such eminence cannot come too early and further remembering the state of communications in India then, "it is but reasonable to conclude that at least half a century must have elapsed before मघ could acquire such a fame as to be ranked with Kālidāsa by a southern king." Hence, the lower limit of Magha's probable date is about 800 A. D.

Now in fixing the upper limit to मघ's date we should investigate references to predecessors, if any, by Magha. Here we find *Sis* II 112 referring obviously to two grammatical works viz *वृत्ति* and *न्यास*. Both Mallinātha and Vallabhadēva in their well-known commentaries on *Sisupalavadha* support the view that the two books referred to herein are the *काशिका वृत्ति* of जयादित्य and वामन, and its commentary, the *न्यास* of जिनेन्द्रवृद्धि. Further *शिशु* XIV 23 24 seem to refer to the reasons for grammatical study enumerated by *Patañjali* and alluded to by the *Nyāsa*, while *शिशु* XVI 80 gives the definition of परिभाषा, obviously modelling it on *Nyāsa* II 11. If these indications can be conclusive, Magha's upper date-limit will be about 725 A. D. Because जयादित्य has been mentioned by the Chinese Traveller Itsing as a follower of Buddha and he also mentions that जयादित्य died circa 661 62 A. D. So the date of *वृत्ति* will have to be circa 650 A. D. Itsing does not mention जिनेन्द्रवृद्धि, probably indicating that he did not know him, otherwise he hardly would have failed to mention this eminent Buddhist author. Itsing left India in

695 A. D. So Jinendrabuddhi must have risen to fame thereafter (of course this is a negative argument). जिनेन्द्रबुद्धि's views have been criticised by Bhāmaha (middle of 8th cent A. D.) (cp. K. B. Pathak's article on "Bhāmaha's attack on Jinendra-buddhi" in J. B. B. R. A. S. vol. XXII pp. 18-31). जिनेन्द्रबुद्धि must have preceded भागह् at least by a few decades. Thus जिनेन्द्रबुद्धि's date will be broadly first quarter of the 8th cent A. D. So Māgha, if subsequent to both जयादित्य & जिनेन्द्रबुद्धि, must be later than 725 A. D. So Māgha's date will then fall between 725 A. D.—800 A. D. Māgha, a great grammarian, and a protégé of a Buddhist king, must naturally have referred to with approval such an eminent Buddhist grammarian like जिनेन्द्रबुद्धि and a Buddhist king like जयादित्य.

But Dr. Karambelkar, Aggarwalla and some others too have placed Māgha in the middle of 7th cent A. D. Then he could not have known जिनेन्द्रबुद्धि's न्यास. And they argue, and not without plausibility, that the वृत्ति and न्यास mentioned by Māgha may not after all be काशिकावृत्ति and जिनेन्द्रबुद्धि's न्यास. Because वृत्ति and न्यास seem to be names of more than one work; and Bāṇa who could not have known either काशिकावृत्ति or जिनेन्द्रबुद्धि's न्यास, has mentioned a वृत्ति and न्यास in his हर्षचरित (cp. प्रसन्न-वृत्तयः गृहीतवाक्याः वृत्तयुगपदन्यासा लोका इव श्याकरणेषु ।). If Māgha has referred to such earlier वृत्ति and न्यास, we shall have to put his earlier limit to 675 A. D. in the light of Vasantgad inscription of Varmlata, mentioned above. Any way Māgha must have come at least some decades after Bhāṛavi, whom he clearly imitates. Bhāṛavi is placed in latter half of sixth cent A. D. So Māgha's upper limit may be put tentatively at 650 A. D.

So as matters stand Māgha's date falls between 650 A. D. and 800 A. D.

5. A Summary of Contents of the Śiṣupālavadhā:—The poem deals with the slaying of Śiṣupāla by Lord Kṛṣṇa. The analysis of the contents, cantowise, is as follows:—

Canto I Nārada comes to Kṛṣṇa, at the instance of Indra and urges to Kṛṣṇa to chastise Śiṣupāla, who is a thorn to the

world. Description of two earlier lives of him as Hīranyakaśipu and Rāvana also

Canto II Kṛṣṇa consults his brother Balarāma and uncle Uddhava whether he should proceed against Śiśupāla forthwith, or he should first attend a sacrifice of यज्ञिष्ठिर to which he has been invited. While Balarāma strongly urges immediate action against Śiśupāla, Uddhava recommends that this should be postponed for the present, as the time is not ripe for it. Kṛṣṇa should first attend the sacrifice being performed by Yudhiṣṭhira. Kṛṣṇa accepts Uddhava's counsel and prepares to leave for Indraprastha

Canto III Kṛṣṇa starts from Dvārakā to Indraprastha, This canto and—

Cantos IV-XII consist of long descriptions of the sights on the route (as noticed elsewhere in this Introduction)

Canto XIII Kṛṣṇa's arrival at Indraprastha, his welcome by Pāṇdavas, his procession through the city, description of यज्ञिष्ठिर's audience-hall.

Canto XIV The description of Rājasūya, the अग्रयज्ञ accorded to Kṛṣṇa, at Bhīṣma's suggestion.

Canto XV Śiśupāla, disliking this honour accorded to Kṛṣṇa, retires from the assembly and prepares for war.

Canto XVI The unsuccessful peace negotiations between Śiśupāla and Pāṇdavas

Canto XVII Kṛṣṇa marches against the insolent Śiśupāla.

Canto XVIII The terrific battle between the two armies.

Canto XIX Discomfiture and destruction of Śiśupāla's army.

Canto XX A single combat between Kṛṣṇa and Śiśupāla; many weapons used, finally Śiśupāla beheaded by Sudarśana Cakra by Kṛṣṇa.

“Māgha follows, in the main, the story of Mahābhārata. But the simple story of the epic is by his poetic touches lifted into the region of true poetry and turned into a highly finished poem” (Bhandare). The descriptions and situations are all practically

Māgha's own, and the original epic has not much to contribute therein. The first thirteen sargas are almost entirely Māgha's own creation e.g. Kṛṣṇa Nārada Saṁvāda (Canto I), Counsel (Canto II), Dvāra-kṛtvarṇana (Canto III) & c. In sargas XIV-XX he follows the Mahābhārata original, but there also he takes the skeleton of the story and adds flesh and blood to it himself. Māgha has tried to raise Śiṣupāla to the status of a villain befitting a Mahābhārata story, by making references to his previous births, by making Indra send Nārada to request Kṛṣṇa to annihilate him and by showing him as a formidable adversary in the closing stages.

6. Sources and Shaping Influences. Māgha's Śiṣupāla-Vādam is based on the story of the wicked king of Cedi, Śiṣupāla and his death at the hands of Kṛṣṇa. The story is narrated in Mahābhārata Sabhāparvan Adhyāya 33 to Adhyāya 45 (vv. 1-30). We first briefly summarise the Mahābhārata narrative.—The episode begins with a description of Yudhiṣṭhira's 'dharma-yāgya'. Śrīkṛṣṇa comes to Dvārakā being invited to attend the Rājāsūya sacrifice planned by Yudhiṣṭhira. The arrangements for the sacrifice are completed in a great way. Nakula invites Dhṛata rāṣṭra's family and friends. Yudhiṣṭhira is initiated for the sacrifice. The guests arrive. Bhīṣma and others are assigned their respective tasks at the sacrifice. The sacrifice is duly performed. Then comes the honouring of guests. The bhūṣa is offered to Kṛṣṇa, at Bhīṣma's suggestion, by Sahadeva. Śiṣupāla strongly protests against Paṇḍava's action and bitterly criticises Kṛṣṇa. Yudhiṣṭhira tries to convince Śiṣupāla in mild words, while Bhīṣma gives a spirited description of Kṛṣṇa's greatness. Sahadeva vows to kill Kṛṣṇa's critics and there is a ṛṣṭra on him. Nārada censures Kṛṣṇa-haters. Śiṣupāla invites kings to retaliate against Pāṇḍavas. Yudhiṣṭhira is agitated but is comforted by Bhīṣma. Śiṣupāla pours vituperation on Bhīṣma and Kṛṣṇa. Bhīṣma wishes to kill Śiṣupāla but Bhīṣma halts him and narrates Śiṣupāla's history of wicked deeds. Once again Śiṣupāla and Bhīṣma exchange hot words. Kṛṣṇa is challenged to a battle by Śiṣupāla. Kṛṣṇa enumerates Śiṣupāla's offences and beheads him with his śūlāṅkṣa. Then all guests return home, as the sacrifice is completed, and Kṛṣṇa also returns to Dvārakā.

Māgha has used this Mahābhārata story for his *S'ṣ'upālavadhā*. But he actually covers the Mahābhārata story in sargas XIV—XX of his *Kāvya*. The first thirteen sargas, as said earlier, are practically Māgha's creation. Even in the next seven sargas (XIV—XX), where the poet draws on the MBh original for his plot, he departs from his source occasionally e g (a) In MBh. after अर्घ्ये is offered to KRṢṆA, the offended S'ṣ'upāla walks out with many other kings, but युधिष्ठिर succeeds in persuading him to return. In S'ṣ'u., however S'ṣ'upāla does not return, but immediately prepares for war (b) In the MBh, after the अश्वमेध is performed in spite of S'ṣ'upāla's protest, there is a sharp exchange of words between the latter and Bhisma, and then S'ṣ'upāla challenges KRṢṆA to fight. KRṢṆA kills S'ṣ'upāla on the spot with his Cakra, as सिन्धुपाल's quota of a hundred offences is complete. In Māgha's work, however, after S'ṣ'upāla's leaving the hall and preparing for war, there are negotiations for peace, those fail and KRṢṆA has to fight. Then the battle is elaborately described by Māgha in Cantos XVII to XX. The peace negotiations as also the Yuddha-varuṇa are Māgha's own handiwork.

But even in the first thirteen सर्ग, Māgha has borrowed to some extent from the Bhāgavata and the Viṣṇupurāna e'c, as Dr. Waiwe shows. In Bhāgavata KRṢṆA is in a fix whether he should first undertake जरासन्ध-वध at the request of a messenger from the kings made captive by जरासन्ध, or whether he should first attend युधिष्ठिर's राजसूय as per his message sent through Nārada. KRṢṆA then consults Uddhava, who advises him to go to इन्द्रप्रस्थ for the राजसूय sacrifice first, and there he can scheme for जरासन्ध-वध also. Obviously this has a close parallel in S'ṣ'u I II. There are some similarities also of word and thought. (i) नावाच किञ्चिद् भगवान् यथा सिंह शिवास्तम् । - भावव 74 38 cp S'ṣ'u XVI 2) (प्रतिवाचमदत्त केशव शपमानाय त जेदिभूमने । अगुहृदकृते घनध्वनिभ गोमायुस्तानि देवरो ॥) (ii) Like Bhāgavata, Māgha mentions दत्तात्रेय as an अगार of विष्णु (cp S'ṣ'u XIV 79) (iii) S'ṣ'upāla's previous births as हिरण्यकशिपु and रावण are not mentioned in महाभारत, but these are so mentioned in the विष्णुपुराण (iv) शिनु.

I 46 imitates हिरण्यकशिपुर्दोषो या यां स्मित्वा उदंशत । भयघ्नान्तैः सुरैश्चक्रे
तस्यै तस्यै दिशे नम ॥ - अग्निपुराण

Māgha has also numerous reminiscences from Kālidāsa e. g. Compare (i) तारकासुर's harassment of gods (Kum. II 35-50) and रावण's harassment of them (Sis'u I 51-66). (ii) Ill omens to Daśaratha (Raghu XI 58-61) and ill-omens to Sis'upāla's army (Sis'u XV 81-96). (iii) Nature descriptions Raghu V 71 and Sis'u XI 25, Kum VIII 44 and Sis'u. IX 14, Raghu V 67 and Sis'u XI 31-35 (iv) Ladies rushing to see marriage processions of अजङ्गुमती (Raghu VII 5-16) or शिवपार्वती (Kum. VII 50-69) and ladies rushing to see Kṛṣṇa in procession (Sis'u XIII 31-48)

But the major influence on Māgha is obviously of Bhāravi and his Kirātārjunīyam 'The outline of the epic story is accepted, but its slenderness and simplicity are expanded and embellished, in twenty cantos, by a long series of descriptive and erotic passages deliberately modelled it seems upon those of Bhāravi' (De and Dasgupta) The popular quotation तावद् भा भारवे भाति यावन् भाषस्य नोदय ' also seems to suggest that Māgha composed his शिशु with the specific purpose of outdoing भारवि. While in rhetorical skill and exuberance of fancy, Māgha seems to excel Bhāravi, we cannot say so about real poetic quality

That Māgha is out to imitate Bhāravi shall be crystal clear from the following comparative chart —

Comparison bet किरातार्जुनीय and शिशुपालवध regarding similarities of thought and word

<i>Kirata</i>	<i>Sis'u</i>
1 Opens with the word 'श्रिय'	1 Opens with the word 'श्रिय'
2 Each canto is लक्ष्म्यङ्क (having the word) लक्ष्मी in सर्गान्त-श्लोक)	2 Each canto is द्वयङ्क (having the word श्री in सर्गान्त-श्लोक)
3 Canto IV has variety of metres	3 Canto IV has variety of metres
4 Canto XV चित्रकाव्यः and अक्षरबन्धः	4 Canto XIX चित्रकाव्यः and अक्षरबन्धः

- 5 Cantos I & II राजनीतिवर्णन
(3 participants)
- 6 हिमाचलवर्णन in many metres
& चित्रवन्धस. (गुह्यक
describer).
- 7 जलक्रीडावर्णन in प्रह्विणी metre
(Canto VIII)
- 8 सायङ्काल & चन्द्रोदय
described in Canto IX.
- 9 पानगोष्ठीसुरतकेलिवर्णन in स्वागत
metre.
- 10 चित्रकाव्य demonstration in
युद्धवर्णन.
- 11 Typical descriptions like
'six-seasons', 'flower-
collection', morning etc.
(IV-X).
- 12 I 7-24 villain दुर्योधन
described.
- 13 III 5 13 व्यास-युधिष्ठिरसंवाद.
- 14 XIII-XIV Messenger from
Kirāta outwardly talking
peace, but really serving
threats.
- 15 Elaborate description of
war.
- 16 Favourite deity शिव.
- 17 शिवस्तुति and शिवाष्टमूर्तिवर्णन
(XVIII 22-42).
- 18 Subject matter for काव्य
from Mahābhārata.
- 19 Arjuna's journey to इन्द्रकील.
- 20 Amours of यादव and their
wives.
- 5 Canto II राजनीतिवर्णन
(3 participants).
- 6 रैवतकवर्णन in many metres
and चित्रवन्धस. (दारक
describer).
- 7 जलक्रीडावर्णन in प्रह्विणी
metre (Canto VIII).
- 8 सायङ्काल and चन्द्रोदय
described in Canto IX.
- 9 पानगोष्ठीसुरतकेलिवर्णन in स्वा
गत metre.
- 10 चित्रकाव्य demonstration in
युद्धवर्णन.
- 11 Typical descriptions like
'six-seasons', 'flower-
collection', morning etc.
(IV-XI).
- 12 J 42-72 villain शिशुपाल
described.
- 13 I 26-33 नारदकृष्णसंवाद.
- 14 XVI Messenger from
शिशुपाल outwardly talking
peace, but really serving
threats.
- 15 elaborate description of war.
(either poet had perhaps
never been to a battle-field!).
- 16 Favourite deity विष्णु (कृष्ण),
(of course this deity is
different).
- 17 कृष्णस्तुति and विष्णुदशवतार-
वर्णन (XIV 58-86).
- 18 Subject matter for काव्य
from Mahābhārata.
- 19 Kṛṣṇa's journey to इन्द्रप्रस्थ.
- 20 Amours of गन्धर्व and
Apsarases.

Some individual instances of कल्पनासाम्य.

21 VII 36	21 V 39
22 VI 11	22 V 40
23 VIII 19	23 VII 57
24 VIII 35 36	24 VIII 29
25 IX 37	25 X 30
26 III 9	26 II 30

[cp Dr H Jacobi's article in Vienna Oriental Journal Vol. III 1889 pp 121 40 'Bhāravi and Magha' for a fairly exhaustive list of such similarities]

Māgha's desire to imitate Bhāravi is patently clear from the above list, but that he also strove to outshine Kīrāta is clear from the following facts as well (1) His descriptions are generally longer at the various places of similarity. (2) These are more studded with शब्दार्थालङ्कारः (3) His display of erudition is much greater (4) Māgha uses 23 metres to Bhāravi's 14 (5) He uses more चित्रबन्धः

Māgha seems to have imitated Bhatti in grammatical erudition. So also he must have been influenced by Kumāradasa and Bāna-bhatta, though for fear of prolixity we cannot go into individual examples in these cases. After all it is a truism that "नास्त्यचौर कविजन" (-काव्यमीमांसा), and not even the greatest of writers can be entirely original. But Māgha seems to do borrowing a bit too much, in his zeal to outdo his predecessors and specially Bhāravi. There is nothing wrong in healthy competition, but a writer should not forget his originality. Māgha admits modestly that he composed his काव्य through सुकविकीर्तिदुराशा and if it has some charm it is only लक्ष्मीपतिश्चरितकीर्तनमात्राद्, but he every now and then seems to vie with and try to excel his predecessors, specially Bhāravi, convincingly. And there is no denying the fact that his bold imagination, great erudition and mastery over language, alamkara and metre are so impressively marshalled by him that ancient critics, including their doyen Mallinatha also, give the palm to Māgha. But if we assess his Mahākāvya independently we shall be constrained to assert that Magha's appeal is more to the head than to the heart.

7. Māgha as a poet — Māgha is a product of his age. He lived in the hey day of the period of Artificial or Ornate Poetry as typified by the court Epics Poetry, which was simple and natural in style and brisk is narrative during the period of the Rāmāyana and the Mahābhārata gradually became more decorative. During Kālidāsa's golden age, it got a superb grace of expression combined with a beauty, clarity and suggestiveness of sense. But Kālidāsan poetry was too good to be produced by poets of lesser gifts, and the newer generations of poets developed an elaborate and artificial style in a few centuries of post-Kālidāsan period (circa 400 Ad—1100 Ad). "This decadence, in Sanskrit poetry is to be traced to the exaltation of the form above the matter. While in the epics and the earlier Kāvya the form is subordinate to the matter, in the later Kāvya the matter becomes merely a means for the display of tricks of the style. The later the author of a Kāvya, the more he seeks to win the admiration of his audience by the cleverness of his conceits and ingenuity of his diction, appealing rather to the head than the heart' (Bhandare)

c The chief aim of the new poets was to show their mastery over the Sanskrit language and its nuances, its vocabulary and grammar, to show an erudition covering the various branches of knowledge, to show mastery over mythology and use of various figures of sound and sense, to give typical descriptions, and to do acrobatics in rhyme, metre and expression. In this period Kāvya became not the sources of rhetorical rules but their handmaids. These rules, firmly entrenched, put restrictions on the subject-matter, style, diction, description, alamkāras and metres, and hardly left a scope for individual freedom in choice of theme and style. "The later kāvyas, therefore, seem rather to be illustrations of the laws of poetics than the originals from which the laws were deduced". Poetry there lost its naturalness and became highly artificial. Description came to prominence and incidentally played a subordinate role, for description gave ample scope to the poet to display his ingenuity, learning and command over language. What was narrated became secondary, how it was narrated became more important. Typical stereotyped descriptions as per rules of महाकाव्य, abounded and the poets overloaded their काव्य with epi-

curious turns of expression, and trick of rhyme and alliteration, to show some originality of their Metrical puzzles and 'akṣa-rabandhas' like खड्गबन्ध, पद्मबन्ध, गोमूत्रिकाबन्ध etc. were used occasionally (e. g. Śiṣu. XIX and Kir. XV abound in such puzzles). "The Kāvya age of Sanskrit literature was, therefore, an age when affectation and extravagance reigned supreme and all naturalness had departed from poetry." (Bhandare).

Bhāravi was the first महाकवि to represent this Kāvya period; and his काव्य has all the above signs of ornate poetry. But still Bhāravi is a poet in whom thought predominates over language; and he is justly famous for his अर्जुनरोव. Māgha lived roughly a century after Bhāravi; and represents the Kāvya style in its greater exuberance. Māgha obviously imitates Bhāravi in his plan and details at several places; and he obviously seems to be writing his शिशुपालवध to surpass भारवि's किराताजुनीय. Tradition gives Māgha the verdict of success in this aim cp, तावद् मा.भारवेः भक्तिं यावन् माघस्य नोदयः । उदिते च पुनर्मग्धे भारवेर्मा रवेरिव ॥ (v. 1. for *d* क्व माघः क्व च भारविः ।) Even the very name 'Māgha' seems to be a pen-name, assumed to show his conquest of मा-रवि ।

Though we cannot share this extravagant verdict of Paṇḍits on Māgha's excellence we must say that inspite of the affectation and extravagance in his poetry, he is a poet of a high order. "He is a consummate artist and unequalled in the execution of his design. Every canto in the poem is written in a uniformly elevated style and in every canto there are some stanzas that are unrivalled either for beauty of description, loftiness of sentiment, or vigour of thought." His nature descriptions, which occupy a greater part of his poem, are sometimes graphic and impressive. but more often conventional in contents and artificially picturesque in design. They are far inferior to those by Kālidāsa, Bāṇabhaṭṭa or Bhavabhūti.

1.A. Style of Māgha :—Māgha himself has emphasized that a great poet must attend to both word and sense शब्दार्थौ सत्कविरिव द्वयं विद्वान् अपेक्षते । —शिशु. II 86); and that he should suitably blend 'ojas' and 'prasāda' (नैकमोजः प्रसादो वा रसभावविदः कवेः ।

—शिशु० II 83). Māgha lives up to his norm by his style and thought, and by varying his style to suit the thought. We note now the main characteristics of his style — (i) Māgha's style is generally elaborate and erudite, and is marked by flights of poetic fancy, luxuriousness of expression and imaginative power. cp. I 57, III 10, 38, 39 XI 48 (ii) He uses a very wide variety of शब्दार्थालङ्कारs with special facility for श्लेष. Almost every verse has one or more alamkaras For select examples cp. (1) उपमा—I 6, II 5; रूपक II 3; उत्प्रेक्षा I 5, I 57, II 67; अर्था-न्नर न्यास I 67, I 72, II 13, II 65, III 31, निदर्शना I 16, II 2; दृष्टान्त II 23, II 34, II 70, व्यतिरेक I 2, I 27, अधिक I 1; अतिशयोक्ति I 23; श्लेष I 59, XVI 2, XIV 50, XX 44, विरोधान्यास I 36, III 50, प्रति-वस्तूपमा I 38, अनुप्रास III 50, स्वभावोक्ति XI 4 (iii) Māgha is very erudite cp For his acquaintance with various branches of knowledge the following: साह्य (I 33, XIV 19); योग (IV 55, XIV 62); बौद्ध तत्त्वज्ञान (II 26, II 28, XV 58); भीमासा (XI 11, XIV 20); धर्मशास्त्र (XIV 67); सङ्गीत (I 10, II 72, XI 1); नाट्यशास्त्र (XX 44, XIV 50); व्याकरण (XIX 75, II 47, II 112, II 81, II 84); राजनीति (II); कामशास्त्र (X); अश्वगजपरीक्षा (VI 10, V 60, V 36, V 49), वेदा (XI 41 mentioning सामिधेनी ऋक्स, XIV 24 reference to svaras II 92 ref to स्वरस), कर्मवाण्ड (II 107, XIV description of राजसूय); साहित्य (II 87), ज्योति शास्त्र (I 75); भाष्य (I 24); आयुर्वेद (II 45), अद्वलवार (II 87); स्मृति (III 75). (iv) Some of his verses are epigrammatic and show Māgha's shrewd common-sense cp. II 105 (also see subhāsita index). (v) At places Māgha is abstruse and subtle e g I 10, II 28, II 36, III 112. He uses many obscure or rare words which have earned him the compliment. नवसर्गते माघे नव शब्दो न विद्यते। Some verbal tricks like XIX 3 (जज्ञौजोजाजिजिजाजी त ततो ऽ तिततातितुन् । भामो ऽ भीमामिम्भाभूरातरिरिरीरर ॥) almost defy a reader's intelligence! We often feel that Māgha addresses his efforts to the erudite at many places (vi) His imagery is picturesque though often quaint For fine imagery cp III 33, 70 Śiṣ'u XI is a masterpiece in Nature description and Māgha's descriptive art. So also his description of mountain Raivataka (IV ff) is glorious. In Śiṣ'u XI alternate verses are beautiful love lyrics composed in

keeping with the Kṛtmasūtra dicta (vii) His work is replete with mythological allusions e.g. I 20, 23, 39, 48, 68, 70, II 20, 35, 38, 39, 41, 98, III 7, 33. (viii) But occasionally Māgha writes smooth Kāvīyaian verses (e.g. III 65-72), where beautiful ideas or sentiments are couched in sweet and graceful words and produce a highly pleasing effect. (ix) Māgha seems to have meticulously examined and corrected every verse. Kalidāsa probably never crossed a letter in his composition. (x) It has been claimed that उपमा कालिदासस्य भारवेरर्थगौरवम् । दण्डिन पदालित्य माघे सन्ति त्रयो गुणाः ॥ Though this is rather a tall claim, Māgha does have the three guṇas in a fair measure e.g. Some noteworthy उपमाs of माघ IV 37, V 66, XI 6, XI 20, IX 41, II 112, III 8, II 47, II 96, some instances of अर्थगौरव in Māgha IV 47, XI 47, XI 24, XI 40, IX 6, 10, 13, II 70, III 75, III 57, some instance of Māgha's पदालित्य VI 14, VI 20, XI 19, III 40. How far he compares with the three masters the rasikas should comparatively work out, we avoid the temptation for lack of space. (xi) Māgha has his defects too, like artificiality, abstruseness, lack of depth of feeling etc., here and there, but the worst of his sins is his deplorable exhibition in XIX of his power of twisting language ("The effort leads to constant ransacking of the poetical lexicons extant and turns the pursuit of poetry into an intellectual exercise of no high value to the utter ruin of emotion & thought (Keith).) Happily there is much in Māgha to make up for his demerits. [For some detailed remarks on grammatical and metrical peculiarities in माघ see Keith's History of Sanskrit Literature.] (xii) Māgha's command over the vocabulary of the Sanskrit language is simply marvellous. He has displayed in his poem a wealth of words that is unequalled in Sanskrit poetical literature, even granting that 'नवसर्गश्लो' etc.' has an exaggeration therein. His choice of varied phraseology and turns of expressions, his puns and his verbal acrobatics clearly show that he was a master of words.

Māgha, in short, is a product of his times and a fairly eminent one. But he cannot be ranked with the immortal masters like a Kalidāsa, a Bṛhasphaṭṭa or a Bhavabhūti. He does not seem to be moved by some deep objective which motivates his व्यंग्य. His only objective seems to be to rival earlier masters

and attain fame सुकविकीर्तिदुराशया यद. काव्यं श्रयत । — Conc. verses of शिशु.) Mere longing for fame is not enough to create a classic of the first water. There must be an artistic representation of some deep truths of life felt by the poet. Māgha does not seem to have such an objective. The only objective which seems to be of some note is the विष्णुभक्ति (cp. लक्ष्मीपतिश्चरितकीर्तनमात्रचारु — a descriptive epithet of शिशु. in the con. verses) Māgha has influenced many later poets in Sanskrit, specially रत्नावर author of हरविजय, शिवस्वामि of कष्कणाम्बुदय and हरिचन्द्र of धर्मशर्माभ्युदय. One feels at times, that Māgha had the make up of a reasonably great poet, but he handicapped himself by following a set pattern of ornate court epic, instead of trying an original path for himself.

“He has an undoubted power of copious and elegant diction and his phraseology and imagery often attain a fine, though limited perfection. His sentences have movement, ease and balance, and the variety of short lyrical metres, which he prefers gives his stanzas swing and cadence. Māgha himself tells us that a good poet should have regard for both sound and sense and so he should cultivate both. Like Bhāravi, he is a lover of harmonious phrases and a master of cultivated expression, but he is perhaps more luxuriant, more prone to over-colouring, and more consciously ingenious... of real passion and fervour he has not much, and he does not suggest much of the supreme charm of highest poetry, but he has a soft richness of fancy, which often inclines him towards sweetness and prettiness. Like Bhāravi he is a poet, not of love, but of the art of love.” (De and Dasgupta.)

8. Commentaries on शिशुपालवध — (1) सन्देशविधौ विष्णुभक्त्या by यत्कभदेक (2) रत्नावरजनिविना व्य स्या (3) एतन्नामविरचिता० (4) चारित्र्यचर्चनप्रणीता० (5) सर्वरूपानाम मल्लिनाथविहिता० (6) सुबोधानाम भरतमल्लिकविरचिता०, (7) सुबोधनीनामक दिनकरमित्रप्रणीता, (8) हस्तती नाम गोपालकृता. These are the comms. mentioned in NSP Edn. Kṛṣṇanāmaṅgira mentions 25 commentaries.

9. Śiṣupālavadha as a Mahākāvya (Court Epic) A Mahākāvya is thus defined — (1) सगद्यधो महाव दाम्बुधरा तस्य लक्षणम् । अतीर्णमस्त्रिया यस्तु नरेणो याति रत्नुरम् ॥ इतिह सद्योद्भूतमयदापि-

सदाश्रयम् । चतुर्वर्गफलोपेत चतुरोदात्तनायकम् ॥ नगराणंचशैलनुचन्द्राकौदय-
वर्णनं । उद्यानसलिलश्रीडामयुगानरनी सर्वं ॥ विप्रलम्भैर्विवाहैश्च कुमारोदय-
वर्णनं । मन्त्रदूतप्रयाणाजिनायकाम्बुदयैरपि ॥ अलङ्कृतमसक्षिप्तसमावनिर-
न्तरम् । सर्गेरतिविस्तीर्णं श्रव्यवृत्तं सुसन्निभि । सर्वंश्च भिन्नवृत्तानैरुपेत
लोकरञ्जनम् । काव्य कल्पोत्तरस्थापि जायेत सदलङ्कृति ॥— (दण्डिन्'s
याव्यादशं I)

(11) सर्गबंधो महाकाव्य तत्रैको नायक सुर । सद्दश क्षत्रियो वापि
धीरोदात्तगुणान्वित ॥ एकवशभावा भूपा कुलजा बहवोऽपि वा । श्रुद्गार-
वीरसान्तानामेकोऽद्भगी रस इष्यते ॥ अद्भयानि सर्वेऽपि रसा सर्वे नाटकसन्धय ।
इतिहासोद्भव वृत्तमन्त्रा सज्जनाश्रयम् ॥ चत्वारस्तस्य सर्गा स्युस्तेष्वेक ए
फल भवेत् । आदौ नमस्क्रियाशीर्वा वस्तुनिर्देश एव वा ॥ क्वचित्त्रिंशदा खलादीना
सतां च गुणकीर्तनम् । एकवृत्तमत्रं पर्यवसानेऽयवृत्तकं ॥ नातिस्वल्पा नाति-
दीर्घा सर्गा अष्टाधिका इह । नानावृत्तमय क्वापि सर्गं कश्चन दृश्यते । सर्गान्ते
भाविसर्गस्य कथाया सूचन भवेत् । सन्ध्यासूयेंदुरजनीप्रदोषध्वान्तवासरा ॥
प्रातर्मध्याह्न नम्रगयाशैलनुचनसागरा । सम्भोगविप्रलम्भौ च मुनिस्वर्गपुराध्वरा ।
रणप्रयाणोपयमन्त्रपुत्रादयादय । वर्णनाया यथायोग साङ्गोपाङ्गा अमी इह ॥
कवेर्वृत्तस्य वा नाम्ना नायकस्येतरस्य वा । नामास्य सर्गोपादेयकथाया सर्गनाम
तु ॥ — (विश्वनाथ ऽ साहित्यदर्पण-परिच्छेद VI)

The salient characteristics of a Mahākāvya are — (1) Its subject-matter must be drawn from इतिहास, or it should pertain to some good or great personage, its aim should be the attainment of the चतुर्विध पुरुषार्थऽ (१. 12 धर्म, अर्थ, काम & मोक्ष) (ii) It may have a single celestial or Kṣatriya hero or it may deal with a famous race of kings. The hero must be धीरोदात्त i. e. must be strong-minded, forbearing, modest, grave, resolute, self-respecting etc. (iii) It must be an extensive work having at least eight sargas, which must be neither too short nor too long (The number of verses per canto should be between 30 to 200). The sargas must have a single basic metre with change of metre towards the end. There may be a sarga having a variety of metres (e. g. Sargas IV, Kar V). There must be a suggestion of the subject matter of next canto, at the end of each canto. (iv) A Mahākāvya should be embellished with descriptions of cities, oceans, mountains, seasons, the rising and setting of the Sun and the Moon, hunts, battles, marches, counsel, birth of princes etc. (v) The pre-

dominant sentiment should be Śrīngāra, Vīra or Śānta, and other sentiments should be subsidiary to them. (vi) It may begin with Āśīṭh, Namaskriyā or Vastunirde'sa. (vii) In keeping with its subject-matter, it must have an elevated and dignified style decorated with figures of speech and following the norms of poetics.

The Śrīś'upālavadhānam admirably fills the bill. Thus (i) The subject is drawn from the epic Mahābhārata (ii) The hero is Lord Kṛṣṇa, from whose life an important episode is selected as the theme. (iii) The Kāvya consists of 20 cantos, each canto contains between 50-150 stanzas, written in uniform metre, changed only at the close (Canto IV having a variety of metres). There is suggestion at the end of each canto of the subject-matter of the next. (iv) There is a wealth of descriptions in it, actually "description is the prevailing characteristic of the poem." cp. Canto II (counsel), Canto III (mainly consisting of the descriptions of the city of Dvārakā and the surrounding ocean), Canto IV (description of mountain Rāivataka), Canto V (description of Kṛṣṇa's camp), Canto VI (description of the six seasons), Canto VII (description of flower-gathering), Canto VIII (description of water sports), Canto IX (description of evening and morning), Canto XI (description of dawn) etc. (v) The main sentiment is Vīra, with practically all other sentiments also brought in suitably, in support. (vi) It begins with vastunirde'sa, though the initial word 'शुभ' can be called as an auspicious māṅgala (vii) The style is highly ornate, dignified and studded with figures of speech.

Appendix—A

A note on metres used in Śiś'upālavadhā I—III

I vv. 1-73 वंशस्य metre (4×12)

“ जतो तु वंशस्यसुदीरितं जरो । ”

(˘ — ˘ | — — ˘ | ˘ — ˘ | — ˘ — |)

v. 74 पुष्पिताग्रा (alias औपच्छन्दसिक) metre with all quarters similar (12/13/12/13),

“ ब्रह्मजि नयुगरेकतो धारो

युजि च नजो जदगारच पुष्पिताग्रा । ”

(˘ ˘ ˘ | ˘ ˘ ˘ | — ˘ — | ˘ — — |

˘ ˘ ˘ | ˘ — ˘ | ˘ — ˘ | — ˘ — | —)

v. 75 शार्दूलविक्रीडित metre (4×19)

“ सूर्याश्वैर्वेदि मः सजो सततगाः शार्दूलविक्रीडितम् । ”

(— — — | ˘ ˘ — | ˘ — ˘ | ˘ ˘ — | — — ˘ | — — ˘ | —)

vv. 1-115 अनुष्टुप् (alias श्लोक) metre

“ श्लोके षष्ठं गुणं श्रेयं सर्वत्र लघु षष्ठमम् ।

द्विचतुःपादयोर्ह्युस्व सप्तमं दीर्घमन्ययोः ॥ ”

v. 116 औपच्छन्दसिक (विपमयुक्त of this name). (This is made up by वंतालीय with ग added thereto).

“ वद् विपनेऽष्टौ सभे कलास्तादृच सभे स्वर्निहन्तराः ।

न समात्र पराभिता कला वंतालीयेन्दे रलो गुरुः ॥

पर्यन्तेषां तर्षव शेषमौपच्छन्दसिकं गुणीभिराठम् ॥

(8 मात्राs + 10 मात्राs per half; with ‘ ˘ — ˘ ˘ — — ’ at the end of even quarters).

v. 117 द्रुतविलम्बित metre (4×12)

“ द्रुतविलम्बितमाह नमो भरो । ”

(˘ ˘ ˘ | ˘ ˘ | ˘ ˘ | ˘ ˘ |)

v. 118 मालिनी metre (4×15)

“ ननमययमुतेयं मालिनी भोगिलोकैः । ”

(˘ ˘ ˘ | ˘ ˘ ˘ | - - - | ˘ - - | ˘ - - |)

III vv. 1-8] उपजाति metre (a mixture of इन्द्रवज्रा and उपेन्द्रवज्रा metres (4×11).

“ स्यादिन्द्रवज्रा यदि तौ जगो गः उपेन्द्रवज्रा जतजास्ततो गौ ।

अनन्तरोदीरितलक्ष्ममाजी पादी यदीयावुपजातयस्ताः ॥ ”

(इन्द्रवज्रा - - ˘ | - - ˘ | ˘ - ˘ | - -

उपेन्द्रवज्रा ˘ - ˘ | - - ˘ | ˘ - ˘ | - -)

v. 82 पञ्चकावली (alias सरसी) metre (4×21)

“ मजमजजा जरो यदि तदा गदिसा सरसी कबीश्वरैः । ”

(˘ ˘ ˘ | ˘ - ˘ | - ˘ ˘ | ˘ - ˘ | ˘ - ˘ | ˘ - ˘ | ˘ - ˘ |)

Appendix—B

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॥ श्री ॥

महाकवि-माघ-विरचितं

शिशुपालवधम्

प्रथमः सर्गः

श्रियः पति. श्रीमति शासितुं जगज्जगन्निवासो वसुदेवसदानि ।

वसन्ददशवितरन्तम्बराद्द्विरण्यगर्भाद्भिगभुवं मुनि हरिः ॥ १ ॥

CONSTRUE: श्रियं पति जगन्निवास हरिः जगत् शासितुं श्रीमति वसुदेवसदानि वसन् अम्बरात् अवतरन्त हिरण्यगर्भाद्भिगभुवं मुनि ददशं ।

TRANSLATE: Hari, the lord of Lakṣmi and the abode (himself) of (all) worlds dwelling in the glorious palace of Vasudeva, (once) saw the sage (Nārada), the son of Hiranyagarbha, descending from the sky.

गतं तिरश्चीनमनूहसारथे प्रसिद्धमूर्ध्वज्वलनं हविर्भुजः ।

पतत्यधो घाम विसारि सर्वत किमेतदित्याकुलमीक्षितं जनैः ॥ २ ॥

CON: अनूहसारथेः गतं तिरश्चीनम्; हविर्भुजः ऊर्ध्वज्वलनं (च) प्रसिद्धम्; किम् एतत् सर्वतः विसारि घाम (यत्) अधः पतति इति जनैः आकुल ईक्षितम् ।

TRANS: The movement of him (i. e. the Sun) who has the thigh-less (Aruna) as his charioteer is oblique; (while) the upward flaring of fire is quite well known. What then can this lustre be, that falls down, while spreading itself all around?— thus people looked on in bewilderment !

चयस्त्वपामित्यवधारितं पुरा तत शरीरोति विभावित्ताकृतिम् ।

विभुविभक्तावयवं पुमानिति अमादमं नारद इत्यबोधि स ॥ ३ ॥

CON: पुरा त्विषया चय इति अवधारितम्, तत शरीरो इति विभावित्ता-कृतिम्, (तत) विभक्तावयवं पुमान् इति (जातम्), अम् (तेजोविशेष) स विभुः अमाद् नारदः इति अबोधि ।

TRANS: Having first understood it to be a mass of lustre, then having cognised it as an embodied being as its outlines became visible, and then knowing it to be a man, when the limbs

became distinct, finally the Omnipresent Lord realised him to be Nārada

नवानधोऽधो बृहत पयोधरान्समूढकूर्परपरागपाण्डुरम् ।

क्षण क्षणोत्क्षिप्तगजेन्द्रकृत्तिना स्फुटोपम भूतिसितेन शम्भुना ॥ ४ ॥

CON नवान बृहत पयोधरान अधो ध (स्थित) समूढकूर्परपरागपाण्डुर, क्षणोत्क्षिप्तगजेन्द्रकृत्तिना भूतिसितेन शम्भुना क्षण स्फुटोपम (अमु नारद इत्यबोधि ।)

TRANS Him, who white like heaped camphor powder and standing just below new large (dark) clouds, clearly looked for a moment, like Sambhu, white with ashes and tossing his elephant-hide in glee (during Tandava dance).

दधानमम्भोरुहकेसरद्युतीर्जटा शरच्चन्द्रमरीचिरोचिषम् ।

विपाकपिडगास्तुहिनस्यलीरहो धराधरेन्द्र व्रततीततीरिव ॥ ५ ॥

CON (स्वय) शरच्चन्द्रमरीचिरोचिष अम्भोरुहकेसरद्युती जटा दधान (व्रत) तुहिनस्यलीरह विपाकपिडगा व्रततीतती दधान धराधरेन्द्र इव (स्थित अमु०) ।

TRANS Him, who had lustre like the rays of autumnal moon and who had matted hair having the colour of lotus-filaments, and who (consequently) looked like the lord of mountains having thickets of creepers, tawny through ripening, growing on its snowy regions

पिशङ्गमोज्जीयुजमर्जुनच्छदिं गसान्मेषाजिनमञ्जनद्युति ।

सुवर्णसूत्राकलिताधराभ्यरा विडम्बयन्त क्षितिवाससस्तनुम् ॥ ६ ॥

CON पिशङ्गमोज्जीयुज, अर्जुन-च्छदि, अञ्जनद्युति एणाजिन वसानं, सुवर्णसूत्राकलिताधराभ्यरा क्षितिवासस तनु विडम्बय त (अमु०) ।

TRANS Him, wearing a tawny Mujga girdle, having white complexion and donning the hide of a dark antelope, black like collyrium, and (thus) imitating the form of the Dark clad (Balarāma) with his (dark) under garment fastened by a golden girdle

विहृद्गुराजाद्गुरुर्इरिवायतैर्हिरण्मयोर्बोद्धव्यल्लित्त तुभि ।

ष्टोपयीत हिमशुग्मृच्चकषेन घनान्ते तडिता गणेरिव ॥ ७ ॥

CON: विहङ्गराजाङ्गरुहैः इव आयतैः हिरण्यवीर्यैरुहवलितन्तुभिः कृतोर्वीत हिमसूत्रम् (अमु) धनान्ते तडिता गर्णैः (उपलक्षित) उच्चकैःषणं इव (स्थितम्) (अमु०) ।

TRANS: Him, wearing a sacred thread made of fibres of creepers growing in golden soil, which resembled the long down on the body of Garuda, and (himself) white like snow, and thus resembling a cloud on high with lightnings flashing about, at the end of the rainy season.

निसर्गचित्रोज्ज्वलसूक्ष्मपक्ष्मणा लसद्विसच्छेदसिताङ्गसडिगना ।

चकासतं चारुचमूरुचर्मणा कुयेन नागेन्द्रमिवेन्द्रवाहनम् ॥ ८ ॥

CON: निसर्गचित्रोज्ज्वलसूक्ष्मपक्ष्मणा लसद्विसच्छेदसिताङ्गसडिगना चारु-वमूरुचर्मणा, इन्द्रवाहन नागेन्द्र कुयेन इव चकासतं (अमु०) ।

TRANS: Him, shining in a beautiful Camōru-skin, which had fine hair, naturally multicoloured and bright, and which closely fitted his body which was fair like a shining fragment of a lotus stalk, and hence looking like the vehicle of Indra in his (multi coloured) housings.

अजस्रमास्फालितवल्लकीगुणक्षतोज्ज्वलाङ्गुष्ठनखांशुभिन्नया ।

पुरः प्रवालैरिव पूरितार्धया विभान्तमच्छस्फटिकाक्षमालया ॥ ९ ॥

CON: अजस्र आस्फालितवल्लकीगुणक्षतोज्ज्वलाङ्गुष्ठनखांशुभिन्नया (अतश्च) पुरः प्रवालैः पूरितार्धया इव अच्छस्फटिकाक्षमालया विभान्त (अमु०) ।

TRANS: Him, who was adorned by a rosary of clear crystal beads, which seemed to be filled by coral beads in the upper half, being tinged by the (red) rays from the thumb nail which was bright due to friction with the lute-strings, that were continuously struck with it.

रणद्भिराघट्टनया नभस्वत. पृथग्विभिन्नश्रुतिमण्डलै स्वरेः ।

स्फुटीभवद्ग्रामविशेषमूच्छंतामवेक्षमाणं महतीं मुहुर्मुहु ॥ १० ॥

CON: नभस्वत. आघट्टनया पृथग् रणद्भिः विभिन्नश्रुतिमण्डलै. स्वरेः स्फुटीभवद्ग्रामविशेषमूच्छंतां महतीं मुहुर्मुहु अवक्षमाण (अमु०) ।

TRANS: Him, repeatedly looking at (his lute) Mabati, which was giving out modulations of particular gamuts (of 'svara's), through notes, with their distinct group of s'rutis resounding through the impact of the wind.

निवर्त्य सोऽनुव्रजत कृतानतीततीन्द्रियज्ञाननिधिर्नभसद ।

समासदत्तादितदेत्यस्यैव पदं महेन्द्रालयचारं चक्रिण ॥ ११ ॥

CON अतीन्द्रियज्ञाननिधि स (मुनि) कृतानतीन् अनुव्रजत नभसद
निवर्त्य सादितदेत्यस्यैव चक्रिण महेन्द्रालयचारं पदं समासदत् ।

TRANS That sage, a repository of supersensuous knowledge made the gods who were following him with bent heads to turn back, and arrived at the abode beautiful like Indra's palace, of the Discus wielder (Kṛṣṇa), who had destroyed the wealth of the demons

पतत्पतद्गप्रतिमस्तपोनिधि पुरोऽस्य यावत् भुवि व्यलीयत ।

गिरेस्तडित्वान्निव तावद्बुच्चक्षैर्जवेन पीठानुदतिष्ठद्युत ॥ १२ ॥

CON पतत्पतद्गप्रतिम तपोनिधि अस्य पुर यावत् भुवि न व्यलीयत
तावत् अद्युत, गिरे तडित्वान् इव, पीठान् जवेन उदतिष्ठत् ।

TRANS While that great ascetic, resembling descending Sun had hardly alighted on the ground in front of him (i e Kṛṣṇa), Acyuta quickly got up from his seat (to receive him), like a cloud (glistening with lightning) arising from a mountain.

अथ प्रयत्नोन्नमितानमत्कण्ठं धृते कथञ्चिच्चक्रिणा गणैरथ ।

न्यघायिपातामभिदेवकीमुत सुतेन धातुश्चरणी भुवस्तले ॥ १३ ॥

CON अथ धातु सुतः प्रयत्नमिनामत्कण्ठं पणिना गणं अथ.
कथञ्चिद् धृते भुवस्तले अभिदेवकीमुत चरणी न्यघायिपाताम् ।

TRANS Then the son of the creator placed his feet on the ground in the vicinity of the son of Devaki, (on the ground) which was somehow supported from below by the groups of serpents, whose bending hoods were with (great) effort held up

तमृष्यंमृष्यादिष्याद्विपूरय सपर्यया साधु स पर्यंपूजत् ।

गृहानुपेतु प्रणयाद्भीष्मयो भयन्ति नृपुण्यकृतां मनीषिण ॥ १४ ॥

CON आदिपूरय स त अर्ष्यं अघ्यादिषया सपर्यया साधु पर्यंपूजत्;
मनीषिण अपुण्यकृतां गृहान् प्रणयाद् उत भीष्मयो न भवति ।

TRANS The primal Lord, worshipped well with service like offering materials of worship and the like, the high souled ones do not desire to come with affection to the abode of the nonmeritorious

न यावद्देतावुदपश्यदुत्थितौ जनस्तुपाराञ्जनपर्वताविव ।

स्वहस्तदत्ते मुनिमासने मुनिश्चिरन्तनस्तावद्भिन्यवीविशत् ॥ १५ ॥

CON : जनः यावद् एतौ तुपाराञ्जनपर्वतौ इव उत्थितौ न उदपश्यत् तावत् चिरन्तनः मुनिः स्वहस्तदत्ते आसने मुनि न्यवीविशत् ।

TRANS : While people did not see these two rise up like snow-mountain and blue mountain (lit. collyrium-mountain), the eternal sage (Kṛṣṇa) made the (divine) sage (Nārada) to sit on a seat, offered by his own hand.

महामहानीलशिलारुचः पुरो निषेदिवाङ्कंसकृपः स विष्टरे ।

श्रितोदयाद्रेरभिसायमुच्चकैरचूरचूरचन्द्रमसोऽभिरामताम् ॥ १६ ॥

CON : महामहानीलशिलारुचः कंसकृपः पुरः उच्चकैः विष्टरे निषेदिवान् स अभिसायं श्रितोदयाद्रेः चन्द्रमसः अभिरामताम् अचूरत् ।

TRANS : That (sage), seated on a lofty seat in front of the Kamsa-slayer (i. e. Kṛṣṇa), who had the lustre of a large sapphire slab, stole the charm of (i. e. resembled) the moon, resorting to the rising mountain, in the evening.

विधाय तस्यापचितिं प्रसेदुपः प्रकामप्रीयत यज्वनां प्रियः ।

प्रहीतुमार्यान्परिचर्यया मुहुर्महानुभावा हि नितान्तमयिनः ॥ १७ ॥

CON : यज्वनां प्रियः (कृष्णः) प्रसेदुपः तस्य (मुनेः) अपचितिं विधाय प्रकामं अप्रीयत । महानुभावाः हि परिचर्यया आर्यान् मुहुः प्रहीतु नितान्तं अयिनः ।

TRANS : The favourite of sacrificers was greatly pleased to worship that gracious (sage); high-souled persons are extremely eager to please, by repeated service, the worthy ones.

अशेषतीर्थोपहृताः कमण्डलोनिधाय पाणावृषिणाम्युदीरिताः ।

अशौघविध्वंसविधौ पटीपत्नीन्तेन मूर्ध्ना हरिरग्रहीदपः ॥ १८ ॥

CON : अशेषतीर्थोपहृताः कमण्डलोः पाणी निधाय ऋषिणा अग्युदीरिताः अशौघविध्वंसविधौ पटीपत्नीः अपः हरिः नतेन मूर्ध्ना अग्रहीत् ।

TRANS : Hari, with bent head, accepted the waters, which were poured by the sage after placing these from his gourd in his hand, which were brought from all the sacred places and which were effective in destroying masses of sins.

स काञ्चने यत्र मुनेरनुज्ञया नवाम्बुदश्यामवपुर्न्यद्विभक्त ।

जिगाय जम्बूजनितश्रियः श्रियं सुमेरुशृङ्गस्य तदा तदासनम् ॥ १९ ॥

CON : नवाम्बुदश्यामवपुः स मुनेः अनुज्ञया यत्र काञ्चने (मासने) न्यद्विभक्त, तद् आसनं तदा जम्बूजनितश्रियः सुमेरुशृङ्गस्य श्रियं जिगाय ।

TRANS : The ^{golden} seat whereon he, whose body was dark like a new cloud, sat with the permission of the sage, then excelled the beauty of a peak of mountain Sumeru, beautified by Jambu tree.

स तप्तकृतस्वरभास्वराम्बरः कठोरताराधिपलाञ्छनच्छविः ।

विदिद्युते वाडवजातवेदसः शिखाभिराश्लिष्टः इवाम्भसां

निधिः ॥ २० ॥

CON : तप्तकृतस्वरभास्वराम्बरः कठोरताराधिपलाञ्छनच्छविः स वाडवजातवेदसः शिखाभिः आश्लिष्टः अम्भसां निधिः इव विदिद्युते ।

TRANS : He (i. e. Kṛṣṇa), with his garment as bright (yellow) as molten gold, and his complexion resembling the spot on the full moon, shone like the ocean, surrounded by the flames of the submarine fire.

रयाद्गणानोः पटलेन रोचियामृषित्विषः संवलितो विरेजिरे ।

घलत्पलाशाशान्तरगोचरास्तरोस्तुषारमूर्तेरिव नक्षत्रंशवः ॥ २१ ॥

BON : रयाद्गणानोः पटलेन संवलितोः ऋषित्विषः नक्षत्रं शरोः घलत्पलाशाशान्तरगोचराः तुषारमूर्तेः अशवः इव विरेजिरे ।

TRANS : The lustre of the sage mixed up with the mass of lustre of the discus-wielder, shone like the rays of the cool-rayed moon, passing through rustling leaves of trees at night.

प्रफुल्लतापिच्छनिभैरभीषुभिः शुभंश्च सप्तच्छदप्रांमुषाण्डुभिः ।

परस्परेण च्छरित्तामलच्छवी तदेकवर्णाद्विष तो यभूयतुः ॥ २२ ॥

CON : प्रफुल्लतापिच्छनिभैः (शुभैः) सप्तच्छदप्रांमुषाण्डुभिः च अभीषुभिः परस्परेण च्छरित्तामलच्छवी तो तदा एकवर्णा इव यभूयतुः ।

TRANS : These two (Kṛṣṇa and Nārada) became as if of identical colour when their bright lustres were mutually intermingled by (the interaction of) bright rays which were similar to blooming Tamāla flower (in case of Kṛṣṇa) and white like the of Saptaparva blossoms (in case of Nārada).

युगान्तकालप्रतिसंहृतात्मनो जगन्ति यस्यां स्विकासमासत ।
तनो ममुस्तत्र न कैटभद्विषस्तपोधनाभ्यागमसम्भवा मुदः ॥ २३ ॥

CON : युगान्तकालप्रतिसंहृतात्मनः कैटभद्विषः यस्यां तनो जगन्ति
स्विकासं आसत तत्र तपोधनाभ्यागमसम्भवा मुदः न ममुः ।

TRANS : In that body of the enemy of Kaitabha, who
withdraws all within himself at the time of universal destruction,
wherein all the worlds were commodiously accomodated, could
not be contained the delight caused by the arrival of the sage
(Nārada).

निदाघघामानमिवाधिदीधिति मुदा विकासं भुनिमन्युपेयुषी । (1966
विलोचने विभ्रद्दधिश्चित्त्रिणी स पुण्डरीकाक्ष इति
स्फुटोऽभवत् ॥ २४ ॥

CON : निदाघघामानं इव अधिदीधिति मुनि अभि मुदा विकासं उपेयुषी
अधिश्चित्त्रिणी विलोचने विभ्रत् सः पुण्डरीकाक्षः इति स्फुटः अभवत् ।

TRANS : He, possessed of eyes, which were beautiful and
which tended to bloom with delight when directed towards the
sage, lustrous like the hot-rayed one, clearly showed himself to be
lotus-eyed.

सितं सितिम्ना सुतरां मुनेर्वपुर्विसारिभिः सौघमिवाथ लम्भयन् ।
द्विजावलिध्याजनिशाकरांशुभिः शुचिस्मितां वाचमवोचदच्युत ॥ २५ ॥

CON : अथ अच्युतः विसारिभिः द्विजावलिध्याजनिशाकरांशुभिः मुनेः
सितं वपुः सौघं इव सुतरा सितिम्ना लम्भयन् शुचिस्मिता वाचं अवोचत् ।

TRANS : Then Acyuta, spoke (the following) words, with
a bright smile, whereby he made the white body of the sage to
have (additional) whiteness by means of the rays from his moon-
like teeth, which spread out, just as a (white) mansion should be
further whitened (by a whitewash) (or by the white rays of
the moon).

हरत्यघं सम्प्रति हेतुरेप्यतः शुभस्य पूर्वाचरितैः कृत शुभैः ।
शरीरभाजां भवदीयदर्शनं व्यनक्ति कालत्रितयेऽपि योग्यताम् ॥ २६ ॥

CON : भवदीयदर्शनं शरीरभाजां कालत्रितये अपि योग्यतां व्यनक्ति,
(यतः) सम्प्रति अथ हरति, एप्यतः शुभस्य हेतुः (भवति), पूर्वाचरितैः शुभैः
कृतं (च वतंते) ।

TRANS A sight of yours proclaims the worthiness of an embodied being in all the three times, for it removes sin at present, is a cause of future bliss, and is the result of good deeds performed earlier

जगत्प्रप र्थाप्तसहस्रभानुना न यन्नियन्तु समभावि भानुना ।

प्रसह्य तेजोभिरसत्यता गतैरदस्त्वया नुन्नमनुत्तमं तम ॥ २७ ॥

CON जगति अपर्थाप्तसहस्रभानुना यत् ^{तस्मिन्} नियन्तु न समभावि, अनुत्तम इव (तम) असत्यतां गतै तेजोभि प्रसह्य त्वया नुन्नम् ।

TRANS That unsurpassed darkness (i.e. ignorance) which could not be controlled in this world by Sun which has inadequate thousand rays, was forcibly conquered by your lustres, assuming a myriad forms

कृताः प्रजाक्षेमकृता प्रजासृजा सुपात्रनिक्षेपनिराकुलात्मना ।

सदोपयोगेऽपि गुरस्त्वमक्षयो निधि श्रुतीना धनसम्पदामिव ॥ २८ ॥

CON. प्रजाक्षेमकृता सुपात्रनिक्षेपनिराकुलात्मना प्रजासृजा त्व धनसम्पदा इव श्रुतीनां सदोपयोगे अक्षय गुर निधि वृत ।

TRANS By the creator of beings, wishing to bring about the welfare of them, and having his self relieved by a deposit (of Srutis) in a worthy place, you were made the great treasure of Vedas, inexhaustible in spite of constant use, like a great treasure, inexhaustible inspite of constant use being kept by a father, wishing for his children's welfare and feeling relieved by placing it in a safe container

विलोकनेनेव तवामुना मुने वृत्त वृत्तार्योऽस्मि निर्वहिताहसा ।

तथापि शुश्रूषुरह गरीयसी गिरोऽयवा श्रेयसि वेन तृष्यते ॥ २९ ॥

CON मुने निर्वहिताहसा अमुना तव विलोकनेनेव वृत्तार्यं वृत्त अस्मि । तथापि गरीयसी गिर शुश्रूषु अहम् । अथवा श्रेयसि वेन तृष्यते ।

TRANS O sage, I am rendered blessed merely by this sight of yours which removes sin, yet I am eager to listen to your weighty words for who can be satiated with the beneficial ?

गतस्त्वहोऽप्यागमाप्रयोजन घदेति यषु व्ययसीयते यथा ।

तनाति नस्तामुदितारुणोरयो गुररतपेयागम एष घटताम ॥ ३० ॥

CON : गतस्पृहः अपि आगमनप्रयोजनं वद इति वक्नु यया (घृष्टतया) व्यवसीयते, ता घृष्टता उदितारमगोरवो गृहः त्वं आगमः एव तनोति ।

TRANS : That audacity which makes me ask you : "Tell me the purpose of your arrival, desireless though you are",— that audacity is caused by this arrival of yours, which flatters my self-importance.

इति ब्रुवन्तं तमुवाच स व्रती न वाच्यमित्यं पुरुषोत्तम त्वया ।

त्वमेव साक्षात्करणीय इत्यत किमस्ति कार्यं गृह योगिनामपि ॥ ३१ ॥

CON : इति ब्रुवन्त त स व्रती उवाच, पुरुषोत्तम, त्वया इत्य न वाच्यम् । योपिना अपि त्वमेव साक्षात्करणीय इत्यत. गृह कार्यं कि अस्ति ।

TRANS : To him (Lord Kṛṣṇa) who thus spoke the sage said : O Puruṣottama, you should not speak in this way; for what greater task is there, even for the yogins, except that you are to be realised.

उदीर्णरागप्रतिरोधकं जनैरभीक्ष्णमक्षुण्णतयातिदुर्गमम् ।

उपेयुषो मोक्षपथं मनस्विनस्त्वमग्रभूमिनिरपायसंश्रया ॥ ३२ ॥

CON : उदीर्णरागप्रतिरोधक अभीक्ष्ण अक्षुण्णतया जनै. अतिदुर्गमं मोक्षपथ उपेयुषः मनस्विनः त्व निरपायसंश्रया अग्रभूमि. ।

TRANS : You are the final goal, affording safe shelter, to a high souled person, who wants to travel by the path of salvation, which is beset with robbers in the form of passions, and which is very difficult to traverse, not being oft trodden by people.

उदासितारं निगृहीतमानसैर्गृहीतमध्यात्मदृशा कथंचन । (१५५)

बहिर्विकारं प्रकृते पृथग्विदु पुरातनं त्वा पुरुषं पुराविद. ॥ ३३ ॥

CON : पुराविद. त्वा निगृहीतमानसैः अध्यात्मदृशा कथंचन गृहीतं उदासितारं बहिर्विकार प्रकृते पृथक् पुरातनं पुरुष विदु ।

TRANS : The knowers of the past, know you to be Ancient Puruṣa (Primeval Spirit), who is distinct from Prakṛti, outside the pale of worldly transformations who is disinterested in worldly affairs and who is cognised with great difficulty by the spiritual vision, by those who can control their minds

निवेशयामासि हेलयोद्धतं फणाभृता द्वादनमेकमोक्षतः । (१५६)
जगत्प्रयैकस्थपतिस्त्वमुच्चकारहीश्वररत्नभक्षिर सु भूतलम् ॥ ३४ ॥

CON जगत्त्रयैवस्थपति त्व हेत्या उदधृत फणाभृता ओकस एक छादन भूतत्र उच्चकै शहीश्वरस्तम्भशिर मु निवेशयामासिथ ।

TRANS You, who are the one architect of the three worlds have established on high on the branching tops of the pillar in the form of the lord of serpents, the earth which is the sole cover of the abode of the serpents, and which is lifted up by you with ease

अनन्यगुर्वास्तिव केन केवल पुराणमूर्तेर्महिमावगम्यते ।

मनुष्यजन्मापि सुरासुरान्गुणंभवान्भवच्छेदकरं करोत्यथ ॥ ३५ ॥

CON अनन्यगुर्वा त्व पुराणमूर्ते केवल महिमा केन अवगम्यते । मनुष्यजन्मा अपि भवान् भवच्छेदकरं गुणं सुरासुरान् अथ करोति ।

TRANS who can understand the absolute greatness of your ancient form of incomparable greatness? Even though born as a human being, you have surpassed gods and demons by your qualities which destroy the mundane existence

लघूकरिष्यन्नतिभारभङ्गुराममू क्विल त्व त्रिदिव्यदवातर ।

उद्दुहलोकत्रितयेन साम्प्रत गुरुर्धरित्री त्रियतेतरा त्वया ॥ ३६ ॥

CON त्व अतिभारभङ्गुरा अमू (धरित्री) लघूकरिष्यन् क्विल त्रिदिव्यात् दवातर । साम्प्रत उद्दुहलोकत्रितयेन त्वया धरित्री गुरु त्रियतेतराम ।

TRANS You indeed, descended to the earth from the heaven, to lighten her as she was about to break under great burden, but now (actually) by you, who support the three worlds, the earth is being made more weighty (*punning'y* more holy)

निजोजसोऽजासयितु जगद्रुहामुपाजिहीषा न महीतल यदि ।

समाहितैरप्यनिरूपितस्तत पद दृश स्या कथमीश मादृशाम् ॥ ३७ ॥

CON निजोजसा जगद्रुहाम् उजासयितु यदि महीतल न उपाजिहीषा तत (हे) ईश समाहितै अपि अनिरूपित (त्वम्) मादृशं दृश पद कथ स्या ।

TRANS Had you not come down to this earth to uproot the enemies of the world by you lustre how O lord, could you, who are not realised even by the meditating (yogins), have come within the range of the sight of persons like me?

उपप्लुत पाणुमदो मदोद्धतस्त्यमेव विश्वभर विश्वमोक्षिये ।

शक्ते रये क्षालयितु क्षमेत य क्षपातमत्वाण्डमलीमस नभ ॥ ३८ ॥

CON विश्वम्भर, मदोद्धतं उपप्लुत मद विश्व पातु त्व एव ईशिये ।
सपातमस्काण्डमलीमस नभ क्षालयितु रवे ऋते क क्षमेत ।

TRANS O supporter of the universe you alone are capable of protecting this universe harassed by those puffed up by pride Who except the Sun can clear the sky which is rendered dark by the pitchy darkness of the night ?

करोति कसादिमहीभृता वधाञ्जनो मृगाणामिव यत्तव स्तवम् ।

हरे हिरण्याक्षपुर सरासुरद्विपद्विप प्रत्युत सा तिरस्त्रिया ॥ ३९ ॥

CON जन मृगाणा इव कसादिमहीभृता वधात स्तव करोति यत सा हे हरे हिरण्याक्षपुर सरासुरद्विपद्विप तव प्रत्युत तिरस्त्रिया ।

TRANS That people praise you for killing deer like kings like Kamsa and others is indeed O Hari (pun O lion) a censure of yours who have destroyed elephant like demons like Hiranyaksha and others !

प्रवृत्त एव स्वयमुज्झितश्रम क्रमेण पेष्टु भुवनद्विषामसि ।

तयापि वाचालतया युनक्ति मा मियस्त्वदाभाषणलोलुप मन ॥ ४० ॥

CON उज्झितश्रम (त्वम) क्रमेण भुवनद्विषा पेष्टु स्वय प्रवृत्त एव सति । तयापि मिय त्वदाभाषणलोलुप मन मा वाचालतया युनक्ति ।

TRANS You are yourself ever active for destroying enemies of the world one by one in an untiring way All the same my mind desirous of a mutual conversation with you makes me garrulous

तदिन्द्रसदिष्टमुपेन्द्र यद्वच क्षम मया विश्वजनीनमुच्यते ।

समस्तकार्येषु गतेन ध्रुयतामहिद्विपस्तदभवता निशम्यताम् ॥ ४१ ॥

CON तत उपेन्द्र इन्द्रसदिष्ट विश्वजनीन यद्वच क्षम मया उच्यते तत् अहिद्विप समस्तकार्येषु ध्रुयतां गतेन भवता निशम्यताम् ।

TRANS Therefore O Upendra (Kṛṣṇa), the words of universal interest which I shall utter for a while as a message from Indra, should be heard by you who are the leader in all undertakings of Indra

अभूदभूमि प्रतिपक्षजगता भिषा त्पूजस्तभाद्युक्तिदिते ।

यमिन्द्रशब्दाप्यनिसूदन हरेहिरण्यपूर्वं कशिरु प्रचक्षते ॥ ४२ ॥

CON: प्रतिरक्षत्रन्मनां भियां अभूमि, तपनद्युतिः, द्विते: तनूजः अभूत्; हरे: इन्द्रशब्दार्थनिसूदनं य हिरण्यपूर्वं कश्चिन् प्रचक्षते ।

TRANS: There once lived (a demon), son of Diti, having lustre like sun, and who never entertained any fear from rivals; who, the destroyer of Hari's (Indra's) meaningful title 'Indra', was known by the name Hiranykaś'ipu.

समत्सरेणासुर इत्युपेयुषा चिराय नाम्नः प्रथमाभिधेयताम् ।

भयस्य पूर्वावतरस्तरस्विना मन.सु येन द्युसदां न्यधीयत ॥ ४३ ॥

CON: समत्सरेण असुर इति नाम्नः प्रथमाभिधेयतां चिराय उपेयुषा तरस्विना येन द्युसदा मन.सु भयस्य पूर्वावतरः न्यधीयत ।

TRANS: By which powerful demon, who was wrathful and who, for long was counted as the foremost of Asuras, was made the first awareness of fear in the minds of gods.

दिशामधीशांश्चतुरो यत सुरानपास्य तं रागहृता सिपेविरे ।

अवापुरारभ्य ततश्चला इति प्रवादमुच्चैरयशस्करं धियः ॥ ४४ ॥

CON: धियः यतः दिशः अधीशान् चतुरः सुरान् अपास्य तं रागहृताः सिपेविरे ततः आरभ्य अयशस्करं उच्चैः चलाः इति प्रवादं अवापुः ।

TRANS: Ever since Wealth, rejecting the four gods, the lords of the (four) quarters, resorted to him, being attracted by love, (she) has got the infamous calumny of being fickle.

पुराणि दुर्गाणि निशातमायुधं चलानि शूराणि घनाश्च कञ्चुकाः ।

स्वरूपशोभैरुफलानि नाकिनां गर्णयमाशङ्कय तदादि चक्रिरे ॥४५॥

CON: नाकिना गर्णैः यं आशङ्कय तदादि स्वरूपशोभैरुफलानि पुराणि दुर्गाणि, आयुधं निशातम्, चलानि शूराणि, कञ्चुकाः च घनाः चक्रिरे ।

TRANS: Fearing whom, from that time onwards, the groups of gods made their (upto now) solely decorative cities impregnable, weapons sharpened, armies valorous and armours strong.

स सञ्चरिणुर्भुवनान्तरेषु यां यदृच्छयातिशयदाश्रयः धियः ।

शकारि तस्यं मुकुटोपलस्यलत्करेत्त्रिसंघ्यं त्रिवशीविशे नमः ॥ ४६ ॥

CONS: भुवनान्तरेषु सञ्चरिणुः धियः आश्रयः स (हिरण्यकशिपुः) यदृच्छया यां (दिशं) यतिश्रियम्, मुकुटोपलस्यलत्करैः त्रिसंघैः त्रिवशीः त्रिसंघ्यं तस्मै दिशे शकारि ।

TRANS: When he (Hiranyakaśipu), the abode of Glory, would by chance resort to any quarter, with a desire to travel in the various worlds, in that direction salutations were offered by gods in all the three junctures of day, with their hands fumbling on the precious stones in their crown

सटाच्छटाभिन्नघनेन विभ्रता नृसिंह सैहीमतनुं तनुं त्वया । (1965)

स मुग्धकान्तास्तनसङ्गभङ्गगुरुरोविदारं प्रतिचस्करे नखैः ॥ ४७ ॥

CON: नृसिंह सैही अतनु तनु विभ्रता सटाच्छटाभिन्नघनेन त्वया स मुग्धकान्तास्तनसङ्गभङ्गगुरैः नखैः उरोविदारं प्रतिचस्करे ।

TRANS: O Nṛsiṅha, by you, who possessed a big Lion form, and who scattered the clouds by the hair of your mane, he (i. e. Hiranyakaśipu) was killed by opening up his chest, by your nails which (otherwise) broke when they came in contact with the breasts of your young wife.

विनोदमिच्छन्नय दर्पजन्मनो रणेन कण्ड्वास्त्रिदशैः समं पुन

स रावणो नान निकामभीषणं बभूव रक्ष. क्षतरक्षणं दिव. ॥ ४८ ॥

CON: अय स पुनः त्रिदशैः सम रणेन दर्पजन्मन. कण्ड्वाः विनोद इच्छन् दिव. क्षतरक्षण निकामभीषण रावण. ताम रक्ष. बभूव ।

TRANS. Then he once again became (reborn as) a demon named Ravana, who was extremely ferocious and who destroyed the defences of heaven, just because he was desirous of satisfying his itching desire, born of pride, of once again fighting with the gods.

प्रभुर्वुभूयुर्भुवनत्रयस्य य शिरोऽतिरागाद्दशम चिकतिपु ।

अतर्कयद्विघ्नमिवेष्टसाहस प्रसादमिच्छासदृशं पिनाकिन. ॥ ४९ ॥

CON: य. भुवनत्रयस्य प्रभु-बुभूयुः, अतिरागात् दशम शिरः चिकतिपुः, इष्टसाहस. इच्छासदृशं पिनाकिन प्रसाद विघ्न अतर्कयत् ।

TRANS. Who (Ravana), fond of daring deeds, keen to become the master of the three worlds, and desirous to cut off his tenth head through extreme devotion (to Lord Śiva), thought as an obstacle the favour of Pinākin (Śiva), which was (really) as per his longings

समुत्क्षिपन्त्यः पृथिवीभृतां वरं वरप्रदानस्य चकार शूलिनः ।
 त्रसत्तुषाराद्रिसुताससम्भ्रमस्वयंप्रहाश्लेषमुखेन निष्क्रयम् ॥ ५० ॥

CON : यः पृथिवीभृतां वरं (कौलासं) समुत्क्षिपन्, शूलिनः वरप्रदानस्य त्रसत्तुषाराद्रिसुताससम्भ्रमस्वयंप्रहाश्लेषमुखेन निष्क्रयं चकार ।

TRANS : Who, heaving up the best of mountains (viz Kailāsa) repaid the grant of boon by Ś'iva by (giving to Ś'iva) the delight of a voluntary embrace in confusion by the scared daughter of the Himālaya (i. e. Pārvati).

पुरीमवस्कन्द लुनीहि नन्दनं मुषाण रत्नानि हरामराडगनाः ।

विगृह्य चक्रे नमुचिद्विषा बली य इत्थमस्वास्थ्यमर्हदिवं दिवः ॥ ५१ ॥

CON : यः बली नमुचिद्विषा विगृह्य, पुरी अवस्कन्द, नन्दनं लुनीहि रत्नानि मुषाण, अमराडगनाः हर, इत्थं अर्हदिव दिवः अस्वास्थ्य चक्रे ।

TRANS : Who, having fallen out with the enemy of Namuc (i. e. Indra), was day and night creating disturbance in heaven by attacking the city (Amaravati), ransacking Nandanavana robbing jewels and kidnapping divine damsels.

सलीलयातानि न भर्तुरभ्रमोर्न चित्रमुच्चैश्रवसः पदक्रमम् ।

अनूद्रुतः संयति येन केवलं बलस्य शत्रुः प्रशशंस शीघ्रताम् ॥ ५२ ॥

CON : संयति येन अनूद्रुतः बलस्य शत्रुः अभ्रमोः भर्तुः सलीलयातानि न (प्रशशंस), उच्चैश्रवसः चित्रं पदक्रमं न (प्रशशंस), केवल (तयोः), शीघ्रत प्रशशंस ।

TRANS : Pursued in battle by whom (i. e. Ravana), the enemy of Bala (i. e. Indra) only praised the speed but not the graceful movements of Airāvata or the varied steps of Uccaiśravas

अशक्नुघ्नसोढुमवीरलोचनः सहस्ररश्मेरिव यस्य दर्शनम् ।

प्रविश्य हेमाद्रिगुहागृहान्तरं निनाय विन्म्यद्वियसानि कौशिकः ॥ ५३ ॥

CON : अधीरलोचनः कौशिकः सहस्ररश्मेरिव यस्य दर्शनं सोढुं अशक्नुक्त् हेमाद्रिगुहागृहान्तरं प्रविश्य विन्म्यद् दियसानि निनाय ।

TRANS : Being unable to bear the sight of whom, as of the thousand-rayed Sun, Indra (by pun: owl) with restless eye passed his days in fear having entered the inner apartments of his abode in a cave of the golden mountain.

बृहच्छिलानिष्ठुरकण्ठघट्टनाद्विकीर्णलोलाग्निकण सुरद्विप ।

जगत्प्रभोरप्रसहिष्णु वैष्णव न चक्रमस्याक्रमताधिकन्धरम् ॥ ५४ ॥

CON बृहच्छिलानिष्ठुरकण्ठघट्टनात् विकीर्णलोलाग्निकण अप्रसहिष्णु
वैष्णव चक्र जगत्प्रभो अस्य सुरद्विप अधिकन्धर न अक्रमत् ।

TRANS The invincible discus of lord of the world, Vishnu, could not succeed against the neck of that enemy of gods, but only emitted flying sparks of fire due to an impact with the neck which was as hard as a mighty rock.

विभिन्नशङ्ख कलुषीभवन्मुहुर्मदेन दन्तीव मनुष्यधर्मण । (1966)

निरस्तगाम्भीर्यमपारतपुष्पक प्रकम्पयामास न मानस न स ॥ ५५ ॥

CON स मदेन दन्तीव विभिन्नशङ्ख कलुषीभवन् निरस्तगाम्भीर्यं
अपारतपुष्पक मनुष्यधर्मण मानस प्रकम्पयामास न (इति) न ।

TRANS He did agitate the mind of Kubera which lost its composure, discarded Puspaka (aerial car), and became confounded, as he with his pride broke open the Samkha treasure (of Kubera), like an elephant in rut agitating the Vānasa lake, breaking the conches therein and making its water turbid, disturbing it to its depths and scattering the lotuses therein

रणेषु तस्य प्रहिता प्रचेतसा सरोपहुङ्कारपराङ्मुखीकृता ।

प्रहृत्तुरेवोरगराजरज्जयो जवेन वण्ठ सभया प्रपेदिरे ॥ ५६ ॥

CON रणेषु प्रचेतसा प्रहिता उरगराजरज्जव तस्य सरोपहुङ्कार
पराङ्मुखीकृता सभया जवेन प्रहृत्तु एव वण्ठ प्रपेदिरे ।

TRANS The nooses in the form of mighty serpents which were hurled at him, in battles, by Varuna, were turned back by his angry yell and quickly resorted in fear, to the neck of the striker (viz Varuṇa) himself

परेतभर्तुर्महिषोऽमुना घनुविधातुमुत्खातविषाणमण्डल ।

हृतेऽपि भारे महत्स्त्रपाभराद्बुवाह दु खेन भूशानत शिर ॥ ५७ ॥

CON अमुना घनु विधातु उत्खातविषाणमण्डल परेतभर्तु महिष
भारे हृतेऽपि महत् स्त्रपाभरात् भूशानत शिर दु खेन उवाह ।

TRANS The buffalo of the Lord of the dead (viz Yama), whose curved horns were pulled out by him for fashioning bows (therefrom), carried his head, with great grief, which (head)

even with its burden removed, was held very low on account of a great sense of shame.

स्पृशन्सशङ्क समये शुचावपि स्थितः करारैरसमग्रपातिभिः ।

अधर्मघर्मोदकबिन्दुमौक्तिकैरलंकारास्य वधूरहस्करः ॥ ५८ ॥

CON: अहस्करः शुची समये स्थितः अपि असमग्रपातिभिः करारैः सशङ्कः स्पृशन् अधर्मघर्मोदकबिन्दुमौक्तिकैः अस्य वधूः अलंकारः ।

TRANS: The sun, even in summer, bedecked his (Ravana's) wives with pearls in the form of the cool drops of perspiration, touching them hesitantly by the tips of his rays (*pun*: hands) which did not make their full impact.

कलासमग्रेण गृहानमुञ्चता मनस्विनीरुत्कयितुं पटीयसा ।

विलासिनस्तस्य वितन्वता रतिं न नर्मसाचिव्यमकारि'नेन्दुना ॥ ५९ ॥

CON: कलासमग्रेण, गृहान् अमुञ्चता, मनस्विनीः उत्कयितुं पटीयसा, रतिं वितन्वता इन्दुना विलासिनः तस्य नर्मसाचिव्यं न अकारि (इति) न । ।

TRANS: By the moon, who was possessed of all digits (*pun*: arts), who did not leave (his) abode, who was an expert in making haughty women love-sick, and who caused delight (to him), the function of a confidante was well achieved for him (Ravana).

विदग्धलीलोचितदन्तपत्रिकाविधित्तया नूनमनेन मानिना ।

न जातु वैनायकमेकमुद्धृतं विषाणमद्यापि पुनः प्ररोहति ॥ ६० ॥

CON: मानिना अनेन विदग्धलीलोचितदन्तपत्रिकाविधित्तया नूनं जातु उद्धृतं वैनायक एकं विषाणं अद्यापि न पुनः प्ररोहति ।

TRANS: One of the tusks of Vināyaka, which indeed was pulled out by the haughty one (Ravana) with the desire to make therefrom suitable ear-pendants for his graceful beloved, has not grown up again, even to this day.

निशान्तनारीपरिधानधूननस्फुटागताप्यूरुषु लोलचक्षुषः ।

प्रियेण तस्यानपराधमाधिताः प्रकम्पनेनानुचकम्पिरे सुराः ॥ ६१ ॥

CON: निशान्तनारीपरिधानधूननस्फुटागता अपि ऊरुषु लोलचक्षुषः तस्य प्रियेण प्रकम्पनेन अनपराधमाधिताः सुराः अनुचकम्पिरे ।

TRANS: The gods, who were harassed (by Ravana) without any offence by them, were pitied by wind, who was dear

to him, whose eyes were greedy to look at the thighs (of his beloveds), even though he had committed a clear offence by shaking off the garments of ladies in his harem.

तिरस्कृतस्तस्य जनाभिभाविना मुहुर्महिम्ना महसां महीयसाम् ।
बभार वाष्पद्विगुणीकृतं तनुस्तनूनपाद्भूमवितानमाधिजैः ॥ ६२ ॥

CON: तस्य जनाभिभाविना महीयसा महसा महिम्ना मुहु तिरस्कृतः
तनुः तनूनपात् आधिजैः वाष्पं द्विगुणीकृत धूमवितान बभार ।

TRANS Fire, repeatedly overpowered by the greatness of
is mighty splendours which eclipsed other people, and
consequently) emaciated, possessed a canopy of smoke doubled
size by his sighs of grief.

परस्य मर्माविधमुज्जतां निज द्विजिह्वतादोषमजिह्वागामिभिः ।
तमिद्धमाराधयितुं सकर्णकैः कुलैर्न भेजे फणिनां भुजङ्गता ॥ ६३ ॥

CON: इद्ध त आराधयितु परस्य मर्माविध निज द्विजिह्वतादोष
उज्जता फणिना अजिह्वागामिभि सकर्णकैः कुलैः भुजङ्गता न भेजे ।

TRANS: In order to propitiate him (Ravana) who was
lustrous, hosts of serpents gave up their serpenthood (pun:
wickedness), by giving their serpentine faults which pierced the
vitals of other people (pun giving up the habit of double talk
that pierced other's vitals), by giving up crooked gait (pun:
crooked conduct) and by developing ears (pun having a leader).

तदीयमातङ्गघटाविघट्टितं कटस्यलप्रोषितदानवारिभिः ।
गृहीतदिवर्करपुननिवर्तिभिश्चिराय यायाय्यमलम्भि दिग्गजैः ॥ ६४ ॥

CON तदीयमातङ्गघटाविघट्टितं कटस्यलप्रोषितदानवारिभि गृहीत-
दिवर्कैः अनुनिवर्तिभि दिग्गजैः चिराय यायाय्यं अलम्भि ।

TRANS The quarter-elephants, who were scattered away
by his team of elephants, who (quarter elephants) had the flow
of ichor disappearing from their temples and who ran to
different directions not to return, obtained a meaningfulness
(to their title 'Digvijayas')!

अभीक्षणमुत्पन्नैरपि तस्य सोत्पन्न सुदेन्द्रवन्दोश्चसितानिलैर्यया ।
सघन्दनाम्भ कण्ठोमलं च चर्जन्ताहापयनेन निर्वधौ ॥ ६५ ॥

CON सोमण तस्य वपु अभीक्ष्ण उष्णं अपि सुरेन्द्रबन्दीश्वसितानिलं.
मया (निर्वन्वी) तथा सचन्द्रनाम्भ ऋणकोमलं जलाद्रापवर्नं न निर्वन्वी ।

TRANS His body, suffering from heat, was not cooled by the breezes from wet fans, pleasant with drops of sandal water, to that extent, as it was cooled by the heaved sighs of the captive damsels of Indra, though these were very hot.

तपेन वर्षा शरदा हिमागमो वसन्तलक्ष्म्या शिशिर समेत्य च ।
प्रसूनवल्लृप्ति दधत सदतंव पुरेऽस्य वास्तव्यकुटुम्बिता ययु ॥६६॥

CON. सदा प्रसूनवल्लृप्ति दधत ऋतव तपेन वर्षा शरदा हिमागम-
वसन्तलक्ष्म्या शिशिर च समेत्य अस्य पुरे वास्तव्यकुटुम्बिता ययु ।

TRANS The (six) seasons, always yielding profusion of flowers, together became denizens of his city,— the rainy season together with summer, the Hemanta with autumn, and the winter with the Vernal glory.

अमानव जातमृज कुले मनो प्रभाविन भाविनमतमात्मन ।
मुमोच जानन्नपि जानकीं न य सदान्निमानैकधना हि मानिन ॥६७॥

CON अमानव अज मनो कुले जात प्रभाविन आत्मन अन्तं भाविन
ज्ञानन् अपि य जानकीं न मुमोच, मानिन सदा अभिमानैकधना हि ।

TRANS Even knowing that the unborn, superhuman mighty (Rāma), born in the race of Manu, was going to be his would be slayer, he did not release Sitā, for the self respecting ones always treasure their self respect indeed !

स्मरत्यदो वाशरधिभंवम्भवानमु वनान्ताद्वनितापहारिणम् ।
पयोधिमावद्धचलज्जलाविल विलङ्घ्य लङ्का
निक्षया हनिष्यति ॥ ६८ ॥

CON: भवान् दाशरथि भवन् वनान्तान् वनितापहारिण अमुं आवद्ध-
चलज्जलाविल पयोधि विलङ्घ्य सङ्का निक्षया हनिष्यति यदो (भवान्)
स्मरति (विम्) ।

TRANS Do you remember how you, being born as the son of Daśaratha, killed him who had kidnapped your wife from the forest, near Lanka, having crossed the ocean, whose restless waters were made turbid as they were bridged over ?

अयोपपत्तिं छलनापरोऽपरामवाप्य शंलूप इवैष भूमिकाम् ।
तिरोहितात्मा शिशुपालसंज्ञया प्रतीयते तस्मिन्प्रति सोऽप्यस परं ॥६९॥

CON : अयं सम्प्रति छलनापर. एष शंलूप. भूमिका इव अपरा उपपत्तिं अवाप्य शिशुपालसंज्ञया तिरोहितात्मा परं. स. अपि अस. प्रतीयते ।

TRANS : At present that treacherous one, attaining another birth, like an actor another role, is concealing himself under the name *Śiśupāla*, being understood by people to be non-Ravana though he is really the same (viz Ravana).

स बाल आसीद्वपुषा चतुर्भुजो मुखेन पूर्णेन्दुनिभस्त्रिलोचनः ।
युवा करान्तमहीभृदुच्चकरसशयं सम्प्रति तेजसा रवि ॥ ७० ॥

CONS : स बालः वपुषा चतुर्भुज आसीत्, मुखेन पूर्णेन्दुनिभ. त्रिलोचनः (आसीत्); सम्प्रति युवा करान्तमहीभृन् उच्चकं तेजसा रविः अस्तशयम् ।

TRANS : As a boy he was possessed of four hands, in his face he resembled the full moon and had three eyes, now as youth he undoubtedly resembles the sun by his overwhelming lustre, as he subjugates the (rival) Kings by taxes (like the sun traversing mountains by his rays).

स्वयं विधाता सुरदेव्यरक्षसामनुग्रहावग्रहयोर्दृच्छया ।
दशाननादीनभिराद्धदेवतावितीर्णवीर्यातिशयान्हसत्यसौ ॥ ७१ ॥

CON : यदृच्छया सुरदेव्यरक्षसा जनुग्रहावग्रहयोः स्वयं विधाता असौ अभिराद्धदेवतावितीर्णवीर्यातिशयान् दशाननादीन् हसति ।

TRANS : He capable personally to favour or disfavour at will, gods, demons and Rakshasas, laughs at the ten headed (Ravana) and others on whom mighty powers were conferred by deities, propitiated by them.

चलाबलेपादयुनापि पूर्ववत्प्रवाप्यते तेन जगज्जिगीषुणा ।
सतीव योषित्प्रकृतिः सुनिश्चला पुमासमभ्येति भवान्तरेऽपि ॥७२॥

CON : जगज्जिगीषुणा तेन बलान्नेपान् अयुना अपि जगत् पूर्ववत् प्रवाप्यते । सती योषिद् इव सुनिश्चला प्रकृति भवान्तरेऽपि पुमासं अभ्येति ।

TRANS : By him, desirous of conquering the world, the world is harassed as before through pride of power; one's well-established nature, follows a man in different births, like a devout wife.

- १) तदेनमुल्लङ्घितशासनं विधेविधेहि कीनाशनिकेतनातिथिम् ।
 60) शुभेतराचारविपवित्रमापदो विपादनीया हि सतामसाधवः ॥ ७३ ॥

CON: तद् विधेः उल्लङ्घितशासनं एनं कीनाशनिकेतनातिथि विधेहि ।
 शुभेतराचारविपवित्रमापदः असाधवः सता विपादनीया हि ।

TRANS: Therefore you make him a guest in Yama's abode as he has transgressed the decrees of the creator; wicked persons, whose doom is the result of their own wicked deeds, deserve to be overthrown by the good.

हृदयमरिवधोदयाद्बुद्धद्रढिम दधातु पुनः पुरन्दरस्य ।

घनपुलकपुलोमजाकुचाप्रद्रुतपरिरम्भनिपीडनक्षमत्वम् ॥ ७४ ॥

CON: अरिवधोदयाद् उद्बुद्धद्रढिम पुरन्दरस्य हृदय पुनः घनपुलकपुलोमजा-
 कुचाप्रद्रुतपरिरम्भनिपीडनक्षमत्व दधातु ।

TRANS: May the heart of Indra, regaining its firmness by prosperity in the form of the destruction of enemies, be able to enjoy the close pressure by the pointed breasts of horipilated S'aci, in a quick embrace.

ओमित्युक्तवतोऽथ शाङ्गिण इति व्याहृत्य वाचं नभ-

स्तस्मिन्नुत्पतिते पुरः सुरमुनाधिन्दो श्रियं विभ्रति ।

शत्रूणामनिशं विनाशपिशुनः क्रुद्धस्य चैद्यं प्रति

व्योम्नीव भृकुटिच्छलेन वदने केतुश्चकारास्पदम् ॥ ७५ ॥

CON: तस्मिन् सुरमुनी इति वाच व्याहृत्य नभः उत्पतिते, पुरः इन्दोः
 श्रियं विभ्रति (सति), ओमित्युक्तवतः शाङ्गिण. चैद्यं प्रति क्रुद्धस्य वदने व्योम्नि
 इव अनिश शत्रूणां विनाशपिशुनः केतु. न्भृकुटिच्छलेन आस्पद चकार ।

TRANS: As the divine sage flew up in the sky, with these words, and soon resembled the moon in beauty, a comet, in the guise of a frown, indicative of the continuous destruction of enemies, arose in sky-like face of Kṛṣṇa, who was enraged towards Śiśupāla, and who had just uttered his assent (Om) (to Narada's departure).

इति श्रीमाघकृती शिशुपालवधे महाकाव्ये श्यके कृष्णनारदसंभाषणं
 नाम प्रथमः सर्गः ॥ १ ॥

द्वितीयः सर्गः

यियक्षमाणेनाहूतः पार्येनाथ द्विपन्मुरम् ।

अभिचैद्यं प्रतिष्ठासुरासीत्कार्यद्वयाकुलः ॥ १ ॥

CON: अथ यियक्षमाणेन पार्येन आहूतः अभिचैद्यं प्रतिष्ठासुः मुरं
द्वयं कार्यद्वयाकुलः आसीत् ।

TRANS: The enemy of Mura (i. e. Kṛṣṇa), invited (on
the one hand) by the son of Prthā who intended to perform a
sacrifice, and (on the other hand) wishing to march against the
king of Cedi was on the horns of a dilemma.

सार्धमुद्धवसीरिभ्यामथासावासदत्सदः ।

गुरुकाव्यानुगां विभ्रच्चान्द्रीमभिनभः श्रियम् ॥ २ ॥

CON: अथ असौ अभिनभः गुरुकाव्यानुगा चान्द्री श्रियं विभ्रत् उद्धव-
सीरिभ्यां सार्धं सदः आसदत् ।

TRANS: Then he, accompanied by Uddhava and Balarāma,
went to the council-chamber, resembling in beauty the moon
attended by Jupiter and Venus, shining in the sky.

जाज्वल्यमाना जगतः शान्तये समुपेयुषी ।

व्यद्योतिष्ट सभावेद्यामसौ नरशिखित्रयी ॥ ३ ॥

CON: जगतः शान्तये समुपेयुषी जाज्वल्यमाना असौ नरशिखित्रयी
सभावेद्या व्यद्योतिष्ट ।

TRANS: The triad of Fires in the form of these three men
shone on the altar in the form of the Council Hall, (the triad)
which was refulgent and which had come together for the peace
of the world.

रत्नस्तम्भेषु संक्रान्तप्रतिमास्ते चक्राशिरे ।

एकाकिनोऽपि परितः पौरुषेयवृता इव ॥ ४ ॥

CON: रत्नस्तम्भेषु संक्रान्तप्रतिमाः ते एकाकिनः अपि परितः पौरुषेय-
वृता इव चक्राशिरे ।

TRANS: These (three), with their images reflected in the
jewelled pillars appeared to be (each) surrounded by a group of
men, though they were alone (by themselves).

अध्यासामासुरुत्तुङ्गगहेमपीठानि धान्यमी ।

तैरूहे केशरिक्कान्तत्रिकूटशिखरोपमा ॥ ५ ॥

CON अमी यानि उत्तुङ्गगहेमपीठानि अध्यासामासु तै केशरिक्का-उ-
त्रिकूटशिखरोपमा ऊहे ।

TRANS The lofty golden seats occupied by them, became comparable to the (three) peaks of mountain Trikūṭa, perched over by lions.

गुरुद्वयाय गुरुणोरभयोरथ कार्ययो ।

हरिर्विप्रतिषेध तमाचक्षे विचक्षण ॥ ६ ॥

CON अथ विचक्षण हरि गुरुद्वयाय गुरुणो उभयो कार्ययो तं
विप्रतिषेध आचक्षे ।

TRANS Then the wise Hari narrated to the two elders the mutual conflict between the two important tasks (before him)

द्योतितान्त सभे पुन्दकुड्मलाग्रदत्त स्मिते

स्नपितेषाभवत्तस्य शुद्धवर्णा सरस्वती ॥ ७ ॥

CON पुन्दकुड्मलाग्रदत्त तस्य सरस्वती द्योतितान्त सभे स्मिते स्नपिता
इव शुद्धवर्णा अभवत् ।

TRANS The speech of him who had teeth like Kunda buds, became white in complexion (pun pure in words) being bathed by his smiles which illumined the interior of the hall.

भवद्गिरामवसरप्रदानाय वचांसि न ।

पूर्वरङ्ग प्रसङ्गाय नाटकीयस्य वस्तुन ॥ ८ ॥

CON भवद्गिरा अवसरप्रदानाय न वचांसि, पूर्वरङ्ग नाटकीयस्य
वस्तुन प्रसङ्गाय ।

TRANS My words are only an excuse for giving opportunity to your arguments the prologue (of a drama) just serves to introduce the main action of the drama

वरदीवृत्तभूपालो भ्रातृभिजित्परदिशाम् ।

विनाप्यस्मदल भूष्णुरिज्यायंस्तपस सुत ॥ ९ ॥

CON दिगां जित्परं भ्रातृभि वरदीवृत्तभूपाल तपस सुत अस्मद-
विना धरि इज्यायं अत्र भूष्णु- ।

TRANS: The son of Yama (i. e. Yudhisṭhira), who has made the king's to pay tribute to him, through his brothers, who conquered the (different) directions, is competent enough to perform the sacrifice without us.

उत्तिष्ठमानस्तु परो नोपेक्ष्यः पश्यमिच्छता ।

समो हि शिष्टैराग्नातौ वत्स्यन्तावामयः स च ॥ १० ॥

CON: उत्तिष्ठमानः तु परः पश्य इच्छता न उपेक्ष्यः, वत्स्यन्तौ आमयः स च शिष्टैः समो आग्नातौ ।

TRANS: But an enemy (like S'isṭupāla) who is on the ascendant, should not be neglected by one who wishes for happiness; for such an enemy and a disease, in their rise, are keen to be equal, by the wise.

न हूये सात्वतीसुनुर्यन्मह्यमपराध्यति ।

यत्तु दन्दह्यते लोकमदो दुःखाकरोति माम् ॥ ११ ॥

CON: सात्वतीसुनुः यन् मह्यं अपराध्यति (ततः) न हूये; यत् तु लोकं दन्दह्यते अदः मां दुःखाकरोति ।

TRANS: I am not sorry that the son of Satvati (i. e. S'isṭupāla) wrongs me, but it pains me that he is scorching the world (at large).

मम तावन्मतमिदं श्रूयतामङ्ग वामपि ।

ज्ञातसारोऽपि सत्वैकः संदिग्धे कार्यवस्तुनि ॥ १२ ॥

CON: मम तावत् इदं मतम्; अङ्ग वा अपि श्रूयताम्; ज्ञातसारः अपि सत्वैकः कार्यवस्तुनि संदिग्धे ।

TRANS: This is my view about this matter; let me hear your views too. For even with the knowledge of the fundamentals of a matter, an individual person often gets in doubt as to what he should do.

यावदर्थपदां वाचमेवमादाय माधवः

विरराम महीयांसः प्रकृत्या मितभाषिणः ॥ १३ ॥

CON: माधवः यावदर्थपदां वाचं एव आदाय विरराम; महीयांसः प्रकृत्या मितभाषिणः ।

TRANS: Mādhava stopped after speaking this speech having measured words; the great, by nature, are taciturn (i. e. measured in speech).

ततः सपत्नापनयस्मरणानुशयस्फुरा ।

ओष्ठेन रामो रामोष्ठबिम्बचुम्बनचुञ्चुना ॥ १४ ॥

CON: ततः रामः सपत्नापनयस्मरणानुशयस्फुरा रामोष्ठबिम्बचुम्बनचुञ्चुना ओष्ठेन (जगाद) ।

Then Balarāma (spoke) with his lip, dexterous in kissing the bimba-like lip of his beloved, and throbbing with anger at the remembrance of the affront given by the enemy.

विवक्षितामर्यं विदस्तक्षणप्रतिसंहताम् ।

प्रापयन्पवनव्याधेगिरमुत्तरपक्षताम् ॥ १५ ॥

CON: अर्थविदः पवनव्याधेः विवक्षितां तत्क्षणप्रतिसंहतां गिरं उत्तरपक्षतां प्रापयन् (जगाद) ।

TRANS: (He spoke) making the speech of Uddhava, wise in policy, which (speech) was desired to be spoken (just then) but which was immediately withheld, to assume its (proper) role of the conclusive argument.

घूर्णयन्मदिरास्वादमदपाटलितद्युती ।

रेवतीवदनोच्छिष्टपरिपूतपुटे दृशो ॥ १६ ॥

CON: मदिरास्वादमदपाटलितद्युती रेवतीवदनोच्छिष्टपरिपूतपुटे दृशो घूर्णयन् (जगाद) ।

TRANS: (He spoke) rolling his eyes, which had a reddish hue due to his having tasted wine, and which had the eyelids sanctified by the residues (of wine) from Revati's face.

आश्लेषलोलुपयधूस्तनकाकंदयसाक्षिणीम् ।

श्लापयन्नभिमानोष्णं वनमालां मुत्सानिलं ॥ १७ ॥

CON: अभिमानोष्णं: मुत्सानिलं: आश्लेषलोलुपयधूस्तनकाकंदयसाक्षिणीं वनमालां श्लापयन् (जगाद) ।

TRANS: (He spoke) causing to fade, by the exhalations from his mouth, that were hot through pride, his sylvan garland which was a witness to the hardness of the breasts of his wife eager for embrace.

दधत्सन्ध्यारुणव्योमस्फुरत्तारनुकारिणीः ।

द्विषद्दोषोपरक्ताद्भ्रगसद्भिगनीः स्वेदविप्रुपः ॥ १८ ॥

CON: संध्यारुणव्योमस्फुरत्तारानुकारिणीः द्विषद्दोषोपरक्ताद्भ्रगसद्भिगनीः स्वेदविप्रुपः दधत् (जगाद) ।

TRANS: (He spoke) bearing drops of perspiration, clinging to his body reddened through his anger towards the enemies, which (drops of perspiration) resembled shining stars in the reddish evening sky.

प्रोल्लसत्कुण्डलप्रोतपद्मरागदलत्विषा ।

कृष्णोत्तरासद्भ्रगरुचं विदधच्चोतपल्लवीम् ॥ १९ ॥

CON: प्रोल्लसत्कुण्डलप्रोतपद्मरागदलत्विषा कृष्णोत्तरासद्भ्रगरुचं चोतपल्लवी विदधत् (जगाद) ।

TRANS: (He spoke) rendering the colour of his dark upper garment to have the hue of mango sprouts, on account of the lustre of pieces of ruby, strung in his dangling ear-rings.

(ककुच्चिकन्यावक्त्रान्तर्वासलब्धाधिवासया । (1966)

मुखामोदं मदिरया कृतानुव्याघमुद्धमन् ॥ २० ॥

CON: ककुच्चिकन्यावक्त्रान्तर्वासलब्धाधिवासया मदिरया कृतानुव्याघ मुखामोदं उद्धमन् (जगाद) ।

TRANS: (He spoke) emitting a fragrance from his mouth which was mixed with (the smell) of wine which was scented by its stay inside the mouth of the daughter of Kakudmin.

जगाद वदनच्छयपश्यन्तपातिनः ।

नयन् मधुलिहः श्वेत्यमुदप्रदशनांशुभिः ॥ २१ ॥

CON: वदनच्छयपश्यन्तपातिनः मधुलिहः उदप्रदशनांशुभिः श्वेत्यं नयन् जगाद ।

TRANS: (He) spoke, making white by the bright rays from his teeth, the bees, which were hovering round the lotus in the form of his face.

यद्भामुदेवेनादीनमनादीनवमोरितम् ।

वक्षतस्तस्य सपदि क्रिया केवलमुत्तरम् ॥ २२ ॥

CON : वामुदेवेन अदीन अनादीनव यद् (वचः) ईरितं तस्य वचसः सपदि क्रिया केवलमुत्तरम् ।

TRANS : The vigorous and faultless speech as uttered by Kṛṣṇa, can have as its (appropriate) response quick action only.

नेतल्लघ्वपि भूयस्या वचो वाचातिशय्यते ।

इन्धनीघघगप्यग्निस्त्वया नात्येति पूषणम् ॥ २३ ॥

CON : लघु अपि एतद् वचः भूयस्या वाचा न अतिशय्यते; इन्धनीघघग् अपि अग्नि. त्वया पूषणं न अत्येति ।

TRANS : This speech, though short, cannot be excelled by any elaborate one; fire, even consuming a mass of fuel, cannot excel the sun in lustre.

संक्षिप्तस्याप्यतोऽस्यैव वाक्यस्यार्थगरीयसः ।

सुविस्तरतरा वाचो भाष्यभूता भवन्तु मे ॥ २४ ॥

CON : अतः सुविस्तरतराः मे वाचः अस्य एव संक्षिप्तस्य अर्थगरीयसः वाक्यस्य भाष्यभूताः भवन्तु ।

TRANS : Let my words, at great length, be like commentaries on his brief and yet very meaningful speech.

विरोधिबचसो मूकान्वागीशानपि कुर्वन्ते ।

जडानप्यनुलोमार्यान्प्रवाचः कृतिनां गिरः ॥ २५ ॥

CON : कृतिनां गिरः विरोधिबचसः वागीशान् अपि मूकान् कुर्वन्ते; अनुलोमार्यान् जडान् अपि प्रवाचः (कुर्वन्ते) ।

TRANS : The words of the wise render dumb-founded even masters of speech who intend to oppose, while they make eloquent even dull persons, but of a similar purpose.

पद्गुणाः शततयस्त्रिः सिद्धयश्चोदयास्त्रयः ।

ग्रन्थानधीत्य ध्याकर्तुमिति दुर्मयसोऽप्यलम् ॥ २६ ॥

CON : दुर्मयसः अपि ग्रन्थान् अधीत्य पद्गुणाः, त्रिः शततयः सिद्धयः च, त्रयः उदयाः इति ध्याकर्तुं अलम् ।

TRANS : Even dull-witted persons, after studying works (on polity) are able to expound that (in polity) there are six expedients, three powers, three attainments and three positions.

द्वितीयः सर्गः

अनिर्लोडितकार्यस्य वाग्जालं वाग्मिनो वथा ।

निमित्तादपराद्धेपोर्धानुष्कस्येव वलितम् ॥ २७ ॥

CON : अनिर्लोडितकार्यस्य वाग्मिनः वाग्जालं निमित्तात् अपराद्धेपोः
षानुष्कस्य वलितं इव वथा ।

TRANS : The verbose speech of an eloquent person, who has not deliberated over a task in hand, is in vain, like the bragging of an archer who has missed the mark.

सर्वकार्यंशरीरेषु मुक्त्वाद्भगस्कन्धपञ्चकम् । (1965)

सौगतानामिवात्मान्यो नास्ति मन्त्रो महीभृताम् ॥ २८ ॥

CON : सर्वकार्यंशरीरेषु अद्भगस्कन्धपञ्चकं मुक्त्वा सौगतानां अन्यः
शक्त्वा इव महीभृतां (अन्यः) मन्त्रः न अस्ति ।

TRANS : Kings have no other (plausible) counsel except (the consideration of) the five limbs of state policy, in all undertakings, just as Buddhists have no other 'self', apart from the five 'skandhas' in all evolved bodies.

मन्त्रो योध इवाधीरः सर्वाङ्गैः संवृत्तरपि ।

चिरं न सहते स्यातुं परेभ्यो भेदशङ्कया ॥ २९ ॥

CON : सर्वाङ्गैः संवृतैः अपि. (उपलक्षितः) मन्त्रः अधीरः योधः इव
परेभ्यः भेदशङ्कया चिरं स्यातुं न सहते ।

TRANS : Counsel cannot wait for long, even when well-guarded in all aspects, through fear of exposure by enemies, like a nervous warrior, who cannot stand long (in a battle-field) even with all limbs well armoured, through fear of an onslaught by an enemy.

आत्मोदयः परज्यानिर्द्वयं नीतिरितीयती ।

तद्गुरोर्कृत्य कृतिभिर्वाचस्पत्यं प्रतापते ॥ ३० ॥

CON : आत्मोदयः परज्यानिः इति द्वयं इयती नीतिः, तद् गुरोर्कृत्य
इतिभिः वाचस्पत्यं प्रतापते ।

TRANS : The state-craft just consists of (the two aspects.)
Rise of oneself and Fall of the enemy; keeping these in mind,
wise men make all learned dissertations on statecraft).

तृप्तियोगं परेणापि महिम्ना न महात्मनाम् ।

पूर्णश्चन्द्रोदयाकाङ्क्षी दृष्टान्तोऽत्र महार्णवः ॥ ३१ ॥

CON: महात्मना परेण अपि महिम्ना तृप्तियोगः न; पूर्णः चन्द्रोदया-
काङ्क्षी महार्णवः अत्र दृष्टान्तः ।

TRANS: The great are not satisfied even with highest
eminence; the great ocean, full, and yet longing for the moonrise
(to swell further), is an instance in point.

सम्पदा सुस्थिरमन्यो भवति स्वल्पयापि यः ।

कृतकृत्यो विधिर्मन्ये न वर्धयति तस्य ताम् ॥ ३२ ॥

CON: यः स्वल्पया अपि सम्पदा सुस्थिरमन्यः भवति तस्य तां
(अल्पसम्पदं) कृतकृत्यः विधिः न वर्धयति (इति) मन्ये ।

TRANS: I think that if one feels himself as well-established
by just a little prosperity, Destiny, feeling a smug complacency,
does not care to increase that (limited prosperity of such a
person).

समूलघातमघ्नन्तः परान्नोद्यन्ति भानिनः ।

प्रध्वंसितान्धतमसस्तत्रोदाहरणं रविः ॥ ३३ ॥

CON: भानिनः परान् समूलघातं अघ्नन्तः न उद्यन्ति; प्रध्वंसितान्ध-
तमसः रविः तत्र उदाहरणम् ।

TRANS: Self-respecting persons never rise up without
completely annihilating their enemies; the sun, who destroys the
pitchy darkness, is an instance thereof.

विपक्षमविलीकृत्य प्रतिष्ठा खलु दुर्लभा ।

अनीत्वा पद्मकतां धूलिमुदकं नावतिष्ठते ॥ ३४ ॥

CON: विपक्षं अविलीकृत्य प्रतिष्ठा दुर्लभा खलु; उदकं धूलि पद्मकतां
अनीत्वा न अवतिष्ठते ।

TRANS: Stability indeed is difficult to achieve without
subjugating the enemy: water never rests unless it turns
mud.

घ्नियते पावदेकोऽपि रिपुस्तायत्कृतः सुखम् ।

पुरः क्लिश्नाति सोमं हि संहिकेयोऽमुरद्रहाम् ॥ ३५ ॥

CON. यावद् एकः अपि रिपुः धियते तावन् कुतः सुखम् ? संहिकेयः
बभ्रुवद्गहा पुर सोम क्लिञ्चति हि ।

TRANS : Even while a single enemy survives, whence can
happiness be there ? The (one) son of Simhikā, does torment the
noon in the very presence of the enemies or demons (i. e. gods).

सखा गरीयान् शत्रुश्च कृत्रिमस्तौ हि कार्यत ।
स्याताममित्रो मित्रे च सहजप्राकृतावपि ॥ ३६ ॥

CON. कृत्रिम सखा शत्रु च गरीयान्; तौ हि कार्यत ; सहजप्राकृतौ
अपि अमित्रो मित्रे च स्याताम् ।

TRANS An incidental friend or foe is of great moment, for
both these (become so) by particular deeds. There can also be
other types of friends and foes that are made by birth (sahaja) or
by territory (prakṛta).

उपकर्त्रारिणा सन्धिर्न मित्रेणापकारिणा ।
उपकारापकारौ हि लक्ष्यं लक्षणमेतयोः ॥ ३७ ॥

CON: उपकर्त्रा अरिणा सन्धि (कार्यः), अपकारिणा मित्रेण न,
उपकारापकारौ एतयोः लक्षण लक्ष्य हि ।

TRANS: Peace may be made with an obliging enemy but
not with a treacherous friend, for after all, obligation or harm
are the distinguishing marks of these.

त्वया विप्रकृतश्चंद्रो रुक्मिणीं हरता हरे ।
बद्धमूलस्य मूलं हि महद्वैरतरो स्त्रिय ॥ ३८ ॥

CON: हरे रुक्मिणीं हरता त्वया चंद्र. विप्रकृत ; बद्धमूलस्य वैरतरो
स्त्रिय हि महद् मूलम् ।

TRANS: O Hari, you have estranged the king of Cedi,
when you kidnapped Rukmiṇī. Ladies indeed are the solid root
of a deed rooted tree of enmity.

त्वयि भौमं गते जेतुमरौसीत्स पुरीमिमाम् ।
प्रोषितायंमण मेरोरन्धकारस्तटीमिव ॥ ३९ ॥

CON: त्वयि भौमं जेतुं गते स इमां पुरीं अन्धकार. प्रोषितायंमण मेरो.
तटी इव अरोत्सीत् ।

TRANS : When you had gone to conquer Bhauma (i. e. Narakāsura), he besieged this city, like darkness engulfing the slope of Meru, when the sun has left it.

आलप्यालमिदं बभ्रोर्यत्स दारानपाहरत् ।

कथापि खलु पापानामलमश्रेयसे यतः ॥ ४० ॥

CON : यत् स बभ्रोः दारान् अपाहरत् इदं आलप्य अलम्; यतः पापाना कथा अपि खलु अश्रेयसे अलम् ।

TRANS : There is no need to mention that he kidnapped the wife of Babhru; for even a mention of sinners leads to a great evil.

विराढ एवं भवता विराढा बहुधा च नः ।

निर्वन्त्यंतेऽरिः क्रियया स सुतश्रवसः सुतः ॥ ४१ ॥

CON : एव भवता विराढः बहुधा च नः विराढा स श्रुतश्रवसः सुतः क्रियया अरिः निर्वन्त्यंते ।

That son of S'rutaśravas, in this way offended by you, and having offended us many times, has become an incidental enemy.

विधाय वैरं सामर्वे नरोऽरौ य उदासते ।

प्रक्षिप्योर्दक्षिणं कक्षे शेरते तेऽभिमारुतम् ॥ ४२ ॥

CON : ये नरः सामर्वे अरौ वैरं विधाय उदासते ते कक्षे उर्दक्षिणं प्रक्षिप्य अभिमारुत शेरते ।

TRANS : They who, after making enemies with an irate person, remain negligent are (as though) lying down, facing the wind, after throwing blazing fire in a dried-up thicket.

मनागनम्यावृत्त्या वा कामं क्षाम्यतु यः क्षमी ।

क्रियासमभिहारेण विराध्यन्तं क्षमेत कः ॥ ४३ ॥

CON : यः क्षमी (सः) मनाक् अनम्यावृत्त्या वा (विराध्यन्तं) कामं क्षाम्यतु; क्रियासमभिहारेण विराध्यन्तं कः क्षमेत ।

TRANS : Let a forbearing person forgive (an enemy who offends but by) slight offence or an offence not repeated. But who can forgive an enemy who offends by multiple wrongs ?

अन्यदा भूषणं पुंसः क्षमा लज्जेव योषितः ।

पराक्रम. परिभवे वैयात्यं सुरतेष्विव ॥ ४४ ॥

CON : अन्यदा योषितः लज्जा इव पुंसः क्षमा भूषणम्; परिभवे (तु)

सुरतेषु वैयात्यं इव पराक्रमः भूषणम् ।

TRANS : Otherwise, forbearance to men, like bashfulness to ladies, is an ornament, But valour is the ornament (to man) in times of insult, as (is) boldness (to woman) in dalliance.

माजीवन्यः परावज्ञादुःखदग्धोऽपि जीवति ।

तस्याजननिरेवास्तु जननीक्लेशकारिणः ॥ ४५ ॥

CON : यः परावज्ञादुःखदग्धः अपि माजीवन् जीवति तस्य जननीक्लेश-

कारिणः अजनिः एव अस्तु ।

TRANS : He who ekes out a miserable existence, being consumed by the grief of insult done by others, should rather not have been born, only to cause pangs (of labour) to his mother !

पादाहतं यदुत्थाय मूर्धानमधिरोहति ।

स्वस्यादेवापमानेऽपि देहिनस्तद्वरं रजः ॥ ४६ ॥

CON : यद् रजः पादाहतं उत्थाय मूर्धानं अधिरोहति तद् अपमाने अपि

स्वस्यात् देहिनः वरम् ।

TRANS : Far better is dust which when struck by the feet climbs on one's head, than a person who remains inactive even when insulted !

असम्पादयतः कञ्चिदर्थं जातिक्रियागुणैः ।

(1960)

यद्दृच्छाशब्दवत्पुंसः संज्ञायै जन्म केवलम् ॥ ४७ ॥

CON : जातिक्रियागुणैः कञ्चिद् अर्थं असम्पादयतः पुंसः जन्म यद्दृच्छा-
शब्दवत् केवलं संज्ञायै ।

TRANS : In case of a man who achieves no good by his caste, actions or qualities, his life is only for carrying a name like a proper Noun (in grammar).

पुङ्गवत्वमितरा नाद्रौ नेदं सिन्धावगायता ।

अलङ्घनीयताहेतुभयं तन्मनस्विनि ॥ ४८ ॥

CON अद्री तुङ्गत्व, इतरा (=अगाधता) न, सिन्धो अगाधता, इद (=तुङ्गत्व) न, मनस्विनि अलङ्घनीयताहेतु, तद उभयम् ।

TRANS A mountain has loftiness but no unfathomable depth, an ocean has unfathomable depth but not the other one (i e loftiness) But in a spirited man both these exist, leading to his invincibility.

तुल्येऽपराधे स्वभानुभानुमन्त चिरेण यत् ।

हिमाशुमाशु ग्रसते तन्म्रदिम्न स्फुट फलम् ॥ ४९ ॥

CON स्वभानु अपराधे तुल्ये अपि भानुमन्त चिरेण ग्रसते हिमाशु आग यत, तत् म्रदिम्न स्फुट फलम् ।

TRANS That Rahu eclipses the Sun at longer intervals while he eclipses the moon at quicker intervals, when the offence of both is the same, is obviously the fruit (of the mildness of the moon).

स्वल्प प्रणमतेऽल्पेऽपि परवायावुपेयुषि ।

निदर्शनमसाराणा लघुर्बहुतृण नर ॥ ५० ॥

CON असाराणा निदर्शन बहुतृण लघु नर, अल्पे अपि परवायो उपेयुषि स्वय प्रणमते ।

TRANS A mean spineless (lit. grass-like) person is a symbol of the weaklings, even with the slightest breeze (in the form) of enemy blowing he himself bends down

तेजस्विमध्ये तेजस्वी दवीयानपि गण्यते ।

पञ्चम पञ्चतपसस्तपनो जातवेदसाम् ॥ ५१ ॥

CON दवीयान् अपि तेजस्वी तेजस्विमध्ये गण्यते, पञ्चतपस तपन जातवेदसां पञ्चम (भवति) ।

TRANS A lustrous being, though distant, is counted amongst lustrous beings, to performers of the worship of the five fires, (the distant) sun serves as the fifth fire

अकृत्वा हेलया पादमुच्चैर्मूर्धसु विद्वियाम् ।

कथकारमनालम्बा कीर्तिर्धामिधिरोहति ॥ ५२ ॥

CON उच्चै विद्विया मूर्धसु हेलया पाद अकृत्वा कथकार अनालम्बा कीर्ति धा अधिरोहति ।

TRANS How can fame climb up to heaven, without support, unless it plants its foot easily on the lofty heads of enemies ?

अङ्काधिरोपितमृगश्चन्द्रमा मृगलाञ्छन ।

केसरी निष्ठुरक्षिप्तमृगयूथो मृगाधिप ॥ ५३ ॥

CON अङ्काधिरोपितमृग चन्द्रमा मृगलाञ्छन निष्ठुरक्षिप्तमृगयूथ-
केसरी मृगाधिप ।

TRANS The moon, who places a deer in her lap, is called 'one having the stain of a deer', (while) the lion, who mercilessly attacks herds of deer is called ' the lord of deer '

चतुर्थोपायसाध्ये तु रिपो सान्त्वमपक्रिया ।

स्वेद्यमामज्वर प्राज्ञ कोम्भसा परिपिञ्चति ॥ ५४ ॥

CON चतुर्थोपायसाध्ये तु रिपो सान्त्व अपक्रिया, स्वेद्य आमज्वर क-
प्राज्ञ अम्मसा परिपिञ्चति ।

TRANS Peaceful approach is wrong policy in case of an enemy who can only be conquered by the fourth means (i e war), which wise person shall sprinkle with water a person who suffers from a fever which requires sweating ?

सामवादा सकोपस्य तस्य प्रत्युत दीपका ।

प्रतप्तस्येव सहसा सपिपस्तोयबिन्दव ॥ ५५ ॥

CON सकोपस्य तस्य सामवादा सहसा प्रतप्तस्य सपिपः तोयबिन्दवः
इव प्रत्युत दीपका ।

TRANS Words of peace to such a wrathful enemy only act as inflamers like waterdrops to ghee which is extremely heated

गुणानामययातव्यादर्थं विप्लावयन्ति ये ।

अमात्यव्यञ्जना राज्ञा द्रुप्यास्ते शत्रुसज्जिता ॥ ५६ ॥

CON गुणानां अययातव्यात अर्थं ये विप्लावयन्ति ते अमात्यव्यञ्जना-
शत्रुसज्जिता राज्ञा द्रुप्या ।

TRANS Those (ministers) who spoil the interest of a king by a wrong assessment of means of statecraft, should be condemned as their enemies in the garb of ministers

स्वशक्त्युपचये केचित्परस्य व्यसने परे ।

यानमाहुरतदासीनं त्वामुत्थापयति द्वयम् ॥ ५७ ॥

CON : केचित् स्वशक्त्युपचये यानं आहुः, अपरे परस्य व्यसने (यानं आहुः), तद् द्वय उदासीनं त्वा उत्थापयति ।

TRANS : Some advise expedition when one is in a position of strength; others advise it when the enemy is in a bad way; both these conditions (obtaining now) are arousing you, who are unconcerned.

लिलङ्घयिष्यतो लोकानलङ्घ्यान् अलघीयसः ।

यादवाम्भोनिधीन्ध्वे वेल्लेव भवतः क्षमा ॥ ५८ ॥

CON : लोकान् लिलङ्घयिष्यतः अलङ्घ्यान् अलघीयसः यादवाम्भोनिधीन् भवतः क्षमा वेल्ले इव ध्वे ।

TRANS : Your forbearance, acting like shore, is holding back the oceans in the form of Yādavas, who are (otherwise) eager to over-run the world, are (themselves) invincible and are mighty.

विजयस्त्वयि सेनायाः साक्षिमात्रेऽपदिश्यताम् ।

फलभाजि समीक्ष्योक्ते बुद्धेर्भोग इवात्मनि ॥ ५९ ॥

CON : सेनायाः विजयः साक्षिमात्रे फलभाजि स्वयि, समीक्ष्योक्ते आत्मनि बुद्धेः भोगः इव अपदिश्यताम् ।

TRANS : Let victory be obtained by your armies, while you merely remain an on-looker like all experience being obtained by Buddhi, while the individual self to whom its fruit accrues remains merely as a witness, according to Śāmkha view.

हते हिडिम्बरिपुणा राज्ञि द्वैमातुरे युधि ।

चिरस्य मित्रव्यसनी सुदमो दमघोषजः ॥ ६० ॥

CON : हिडिम्बरिपुणा द्वैमातुरे राज्ञि युधि हते चिरस्य मित्रव्यसनी दमघोषजः सुदमः ।

TRANS : Since long, when the enemy of Hidimba (i. e. Bhīma) killed king Jarāsandha in a battle, the son of Damaghoṣa is suffering the loss of a friend, and he can be easily conquered

नीतिरायदि यद्गम्य परस्तन्मानिनो हि, ये ।

विधुविधुतुदस्येव पूर्णस्तस्योत्सवाय स ॥ ६१ ॥

CON पर आपदि गम्य (इति) नीति यद तद मानिन हि ये, पूर्ण
स विधु विधुतुदस्य इव तस्य उ सवाय ।

TRANS And a proud person is ashamed to follow the
policy of attacking an enemy in his plight, he rather likes to meet
him at his full power like Rahu harassing the full moon only

अन्यदुच्छृङ्खल सत्त्वमन्वच्छास्त्रनिघन्त्रितम् ।

सामानाधिकरण्य हि तेजस्तिमिरयो कुत ॥ ६२ ॥

CON अ यद उच्छृङ्खल सत्त्व अ यन् शास्त्रनिघन्त्रितम्, तेजस्तिमिरयो
सामानाधिकरण्य कुत हि ।

TRANS An uncurbed energy is one thing and energy
curbed by Sastras in another thing How can light and darkness
co exist at the same place ?

इन्द्रप्रस्यगमस्तावत्कारि मा सन्तु चेदय ।

आस्माकदन्तिसानिव्याह्वामनीभूतभूरुह ॥ ६३ ॥

CON इन्द्रप्रस्यगमस्तावद मा कारि, चेदय आस्माकदन्तिसानिव्याह्वत्
वामनीभूतभूरुह स तु ।

TRANS Let not the journey to Indraprastha be made
(at present) let the Cedris have the trees ther-in dwarfed by the
proximity of our elephants

निर्द्वयीवधासारप्रसारा गा इव व्रजन् ।

उपरुन्धन्तु दाशार्हा पुरीं माहिष्मतीं द्विव ॥ ६४ ॥

CON दाशार्हा निर्द्वयीवधानारप्रसारा व्रज गा इव माहिष्मती पुरीं
द्विव उपरुन्धन्तु ।

TRANS Let the Dvayis obstructing food supplies,
re-inforcements and supplies of materials beset the enemy in
the city of Mahishmati, like kine penned in a cow pen, with the
ingress and egress of yokes of milk pails stopped

यजना पाण्डव स्वर्गमर्वाचद्वस्तनत्विन ।

यद्यत्र द्वियत सय स्वार्थं समीहते ॥ ६५ ॥

CON : पाण्डवः यजताम्; इन्द्रः स्वर्गं अवतु; इनः तपतु; वयं द्विषतः हनाम; सर्वः स्वार्थं समीहते ।

TRANS : Let the son of Pāṇḍu (i. e. Yudhiṣṭhira) perform the sacrifice; let Indra protect heaven; let Sun shine; let us slay our enemies Each one (after all) seeks self-interest.

प्राप्यतां विद्युतां सम्पत्सम्पर्कादकरोचिषाम् ।

शस्त्रैर्द्विपच्छिरश्छेदप्रोच्छलच्छोणितोक्षितैः ॥ ६६ ॥

CON : द्विपच्छिरश्छेदप्रोच्छलच्छोणितोक्षितैः शस्त्रैः अकरोचिषां संपर्कात् विद्युतां सम्पत् प्राप्यताम् ।

TRANS : May the weapons, besmeared with the gushing blood from the lopped heads of enemies glisten like flashes of lightning by coming in contact with Sun's rays.

इति संरम्भिणो वाणीर्बलस्यालेख्यदेवताः ।

सभाभित्तिप्रतिध्वानैर्भयादन्यवदन्निव ॥ ६७ ॥

CON : इति संरम्भिणो बलस्य वाणीः आलेख्यदेवताः सभाभित्तिप्रतिध्वानैः भयाद् इव अन्यवदन् ।

TRANS : These words of the haughty Balarāma, the painted goddesses repeated as though under the guise of the echoes arising from the walls of the hall.

निशम्य ताः शेषगवीरभिवातुमधोक्षजः ।

शिष्याय बृहतां पत्युः प्रस्तावमदिशद्दूशा ॥ ६८ ॥

CON : अयोक्षजः ताः शेषगवीः निशम्य बृहतां पत्युः शिष्याय अभिवातुं दूशा प्रस्तावं अदितत् ।

TRANS : Oh hearing these words of Śeṣa (i. e. Balarāma). Adhokṣaja (i. e. Kṛṣṇa) signalled by a glance to the disciple of Bṛhaspati (i. e. Uddhava) to speak out (his mind).

भारतीमाहितभरामयानुद्धतमुद्धयः ।

तस्यामुत्प्यानुजयज्जगादप्रे गदाग्रजम् ॥ ६९ ॥

CON : अयः उद्धयः आहितभरां तस्यां भारतीं अनुद्धतं गदाग्रजं अप्रे उत्प्यानुजव् जगत् ।

TRANS : Then Uddhava modestly spoke, like Bṛhaspati the (following) significant and true words in the presence of Kṛṣṇa.

सम्प्रत्यसाम्प्रतं वक्तुमुक्ते मुसलपाणिना ।

निर्धारितेऽर्थे लेखेन खलूक्त्वा खलु वाचिकम् ॥ ७० ॥

CON: सम्प्रति मुसलपाणिना उक्ते वक्तु असाम्प्रतम्; लेखेन अर्थे निर्धारिते वाचिकं खलु उक्त्वा खलु ।

TRANS: Now when Balarama has spoken out (his mind), it will not be appropriate for me to speak. When a matter has been decided in writing, any oral discussion thereon is superfluous.

तथापि यन्मय्यपि ते गुरुरित्यस्ति गौरवम् ।

तत्प्रयोजककर्तृत्वमुपैति मम जल्पतः ॥ ७१ ॥

CON: तथापि ते मय्यपि ते गुरु. इति यद् गौरव अस्ति तत् जल्पतः मम प्रयोजककर्तृत्वं उपैति ।

TRANS: Yet the regard which you have for me as an elder, makes me inclined to speak (about my views).

वर्णैः कतिपयैरेव ग्रथितस्य स्वरैरिव ।

अनन्ता वाङ्मयस्याहो गेयस्येव विचित्रता ॥ ७२ ॥

CON: कतिपयैः वर्णैः एव ग्रथितस्य वाङ्मयस्य (कतिपयैः एष) स्वरैः इव (ग्रथितस्य) गेयस्य इव अनन्ता विचित्रता अहो ।

TRANS: An endless variety is there in speech, made up of a few letters, as it is in song, made up of a few notes.

बहुवपि स्वेच्छया कामं प्रकीर्णमभिधीयते ।

अनुज्झितार्थसम्बन्ध. प्रबन्धो दुरुदाहरः ॥ ७३ ॥

CON: स्वेच्छया प्रकीर्णं बहु अपि कामं अभिधीयते; अनुज्झितार्थसम्बन्धः प्रबन्धः दुरुदाहरः ।

TRANS: One can at will speak much disconnected stuff on a topic, but a thesis of cogent reasoning is difficult to be put forth.

ग्रदीयसीमपि घनामनल्पगुणकल्पिताम् ।

प्रसारयन्ति कुशलाश्चित्रां वाचं पटोमिव ॥ ७४ ॥

CON: कुशलाः ग्रदीयसी अपि घनां अनल्पगुणकल्पितां चित्रा वाच पटो

TRANS: Expert speakers deliver well-decorated speech, which is soft, substantial, and possessed of numerous stylistic excellences, like expert weavers who fashion a multicoloured cloth, soft to touch but firm in texture, and woven with numerous threads.

विशेषविदुषः शास्त्रं यत्तद्वोद्ग्राह्यते पुरः ।

हेतुः परिचयस्थैर्ये वक्तुर्गुणनिकैव सा ॥ ७५ ॥

CON: विशेषविदुषः तव पुरः यत् शास्त्रं उद्ग्राह्यते सा वक्तुः परिचय-स्थैर्ये हेतुः गुणनिका एव ।

TRANS: When S'āstra is being quoted before you who know all its special branches, it is only a revision on the part of the speaker (viz. myself) leading to his firm mastery thereof.

प्रज्ञोत्साहवतः स्वामी यतेताघातुमात्मनि ।

तौ हि मूलमुदेष्यन्त्या जिगीषोरात्मसम्पदः ॥ ७६ ॥

CON: अतः स्वामी प्रज्ञोत्साहो आत्मनि आघातुं यतेत; हि तौ उदेष्यन्त्या जिगीषोः आत्मसम्पदं मूलम् ।

TRANS: A king should, therefore, try to cultivate for himself. Intellect and Enthusiasm, those two are the basis of the would be personal power of a conquest-minded king.

) सोपधानां धियं धीराः स्थेयसीं सत्त्वयन्ति ये ।

तत्रानिशं निषण्णास्ते जानते जातु न श्रमम् ॥ ७७ ॥

CON: ये धीराः सोपधाना स्थेयसी धियं सत्त्वयन्ति तैः सत्र अनिशं निषण्णा जातु श्रमं न जानते ।

TRANS: These who make an upholstered couch of a discriminating and firm will and constantly lie thereon, never know what fatigue is.

स्पृशन्ति शरवत्तीक्ष्णाः स्तोत्रमन्तविशन्ति च ।

बहुस्पृशापि स्थूलेन स्थीयते बहिरश्मवत् ॥ ७८ ॥

CON: तीक्ष्णाः शरवत् स्तोत्रं स्पृशन्ति अन्तः च विशन्ति; बहुस्पृशा अपि स्थूलेन अश्मवत् बहिः स्थीयते ।

TRANS: The sharp witted persons, like (sharp) arrows hit a limited area but penetrate deep inside, while a dull-witted person, like a stone, strikes a large area, but ~~as~~ outside of

आरभन्तेऽल्पमेवाज्ञा. कामं ध्यया भवन्ति च ।

महारम्भा. वृत्तधियन्तिष्ठन्ति च निराकुलाः ॥ ७९ ॥

CON: अज्ञाः अल्पं एव आरभन्ते कामं ध्यया च भवन्ति; वृत्तधियः महारम्भाः निराकुलाः च निष्ठन्ति ।

TRANS: Ignorant men start on small objectives but are much agitated; wise men (on the other hand) initiate big undertakings, but remain unruffled.

उपायमास्थितस्यापि नश्यन्त्या. प्रमाद्यत. ।

हन्ति नोपशयस्योऽपि शयालुमृंगयुमृंगान् ॥ ८० ॥

CON: उपायं आस्थितस्य अपि प्रमाद्यतः अर्थाः नश्यन्ति; शयालुः मृग्युः उपशयस्यः अपि मृगान् न हति ।

TRANS: The objectives of a careless person, even when e adopts the right means, are (often) lost; a sleepy hunter, even a his protective pit, cannot kill any animals

उदेतुमत्यजन्नीहां राजसु द्वादशस्वपि ।

जिगीषुरेको दिनकृदादित्येप्यिव कल्पते ॥ ८१ ॥

CON: जिगीषु एक. द्वादशसु अपि राजसु दिनकृत्, आदित्येपु एव ईहां अत्यजन् उदेतु कल्पते ।

TRANS: It is only the victory-minded king amongst the twelve kings (of Rājamañjala), who, not giving up energetic action, is able to rise, as the sun, amongst the twelve Ādityas.

बुद्धिशस्त्र प्रकृत्यद्गो घनमंवृत्तिकञ्चुकः ।

चारेक्षणो दूतमुख. पुरुष कोऽपि पार्थिव. ॥ ८२ ॥

CON: बुद्धिशस्त्रः प्रकृत्यद्गो घनमंवृत्तिकञ्चुकः चारेक्षणः दूतमूलाः पार्थिवः कः अपि पुरुष. ।

TRANS: A king is an extraordinary personage, with intellect as his weapon, the, (seven) constituents of state as his limbs, the close secrecy of his counsel as his armour, spies as his eyes, and envoys as his mouth

तेजः क्षमा वा नैकात्तं कालज्ञस्य महीपते ।

नैकमोज प्रसादो वा रसभावविद क्वचे ॥ ८३ ॥

CON कालज्ञस्य महीपते तेज क्षमा वा एवान्त न, रसभावविद
पक्षे एकं बोज प्रसाद या न ।

TRANS A king who minds the timing of actions, never
entirely relies on power or peace, a poet, who understands the
depiction of sentiment and emotions, does not exclusively follow
either the ornate style or the simple one

कृतापचारोऽपि परैरनाधिष्कृतविक्रिय ।

असाध्य कुरुते कोप प्राप्ते काले गदो यथा ॥ ८४ ॥

CON परै कृतापचार अपि अनाधिष्कृतविक्रिय असाध्य गद यथा
काले प्राप्ते कोप कुरुते ।

TRANS (A shrewd king) even when offended against by
others does not display any irritation, but becoming invincible,
displays his anger at the right time like a disease, even when
wrongly treated by others does not show any (immediate)
aggravation but becoming incurable strikes down at the proper
time.

मृदुव्यवहित तेजो भोक्तुमर्थान्प्रकल्पते ।

प्रदीप स्नेहमादत्ते दक्षयाभ्यतरस्थया ॥ ८५ ॥

CON मृदुव्यवहित तेज अर्थान् भोक्तु प्रकल्पते, प्रदीप अतरस्थया
दक्षया स्नेह आदत्ते ।

TRANS Lustre covered by mildness is capable of enjoying
its objectives A lamp draws up oil by means of the (soft) wick
which lies inside

नालम्बते द्वैष्टिकता न निषीदति पौरुषे ।

शब्दार्थौ सत्कविरिव द्वय विद्वानपेक्षते ॥ ८६ ॥

CON विद्वान् द्वैष्टिकता न आलम्बते (तथा केवले) पौरुषे न निषीदति,
सत्कवि शब्दार्थौ इव द्वय अपेक्षते ।

TRANS A wise person does not resort to (mere) fatalism
nor relies (merely) on human endeavour but he uses both
(suitably) like a poet who attends to both word and sense

स्थायिनोऽर्थे प्रवर्तन्ते भावा सञ्चारिणो यथा ।

रसस्यैकस्य भूयांसस्तथा नेतुमंहीभूत ॥ ८७ ॥

CON: यथा भयसिः सञ्चारिणः भावाः एवस्य स्यायिनः रसस्य अथे प्रवर्तन्ते तथा महीमृतः नेतुः (अर्थे प्रवर्तन्ते) ।

TRANS: Just as the different variable emotions become active for the sake of one permanent emotion, so also several kings subserve the purpose of one supreme (stable) leading king.

तन्त्रावापविदा योगमण्डलान्यधितिष्ठता । (1965)

मुनिग्रहा नरेन्द्रेण फणीन्द्रा इव शत्रवः ॥ ८८ ॥

CON: तन्त्रावापविदा योगे: मण्डलानि अधितिष्ठता नरेन्द्रेण शत्रव. फणीन्द्रा इव मुनिग्रहा. ।

TRANS: By a king, who knows matters of home and foreign policy, and who by the (four) expedients of policy, rules over his circle of feudatories, enemies can easily be curbed just as by a magician, who knows the science of charms and herbs who by meditation can rule the mystic diagrams, serpents shows and can easily be curbed.

करप्रचेयामुत्तुङ्ग प्रभुशक्ति प्रयीयसीम् ।

प्रज्ञाबलबृहन्मूल फलत्युत्साहपादपः ॥ ८९ ॥

CON. उत्तुङ्ग. प्रज्ञाबलबृहन्मूलः उत्साहपादपः करप्रचेयां प्रयीयसीं प्रभुशक्ति फलति ।

TRANS The lofty tree of enthusiasm, having the deep root of power of counsel, bears as fruit the great power of sovereignty, that can be plucked by the hand (pun that can be augmented by taxes).

अनल्पत्वात्प्रधानत्वाद्दशस्यैतरे स्वराः ।

विजिगीषोर्नृपतय प्रयान्ति परिवारताम् ॥ ९० ॥

CON: अनल्पत्वात् प्रधानत्वात् दशस्य इतरे स्वरा इव विजिगीषोः नृपतयः परिवारता प्रयान्ति ।

TRANS. The other kings become the retinue of the conqueror on account of his greatness and pre-eminence, just as the other notes (of musical instruments) subserve the note of the flute, because of its volume and prominence.

अप्यनारभमाणस्य विभोरुत्पादिता. परैः ।

अप्यनारभमाणस्य विभोरुत्पादिता. परैः ॥ ९१ ॥

CON. अनारभम णस्य अवि विभो परं उत्पादिता. अर्था विहायस शब्दा इव गूणता व्रजन्ति ।

TRANS. Objectives achieved by others are ascribed to the Sovereign, though he does not exert for these, just as sounds, created by other agencies, become the qualities of the ether (which itself is inactive)

यातव्यपाणिग्राहादिमालायामधिकद्युति ।

एकार्थतन्तुप्रोतायां नायको नायकायते ॥ ९२ ॥

CON. एकार्थतन्तुप्रोतायां यातव्यपाणिग्राहादिमालायां अधिकद्युति नायक नायकायते ।

TRANS. The leader (of the Rajamandala), having greater lustre, appears like the central gem in the garland of (gems in the form of) enemy in front, enemy in the rear etc., strung in the thread of a common aim

षाड्गुण्यमुपयुञ्जीत शक्त्वपेक्षो रसायनम् ।

भवन्त्यस्येवमङ्गानि स्यास्नूनि बलवन्ति च ॥ ९३ ॥

CON. शक्त्वपेक्ष षाड्गुण्य रसायन उपयुञ्जीत, एव अस्य अङ्गानि स्यास्नूनि बलवन्ति च भवन्ति ।

TRANS. A king desirous of (enhancing) power should use the elixir of six expedients, thereby his limbs (constituents of state) become firm and strong

स्थाने शमवता शक्त्या व्यायामे वृद्धिरङ्गिनाम् ।

अयथाबलमारम्भो निदान क्षयसम्पदः ॥ ९४ ॥

CON. स्थाने शमवता अङ्गिना शक्त्या व्यायामे वृद्धि, अयथाबल आरम्भ क्षयसम्पद निदानम् ।

TRANS. In case of persons (pun. kings), who rest appropriately and exert as per their strength, there is prosperity, (on the other hand) an undertaking beyond one's strength is a (sure) indication of utter ruin.

तदीशितार चेदीना भवास्तमवमस्त मा ।

निहन्त्यरीनेकपदे य उदात्त स्वरानिव ॥ ९५ ॥

CON. तद् त चेदीना ईशितार भवान् मा अवमस्त य उदात्तः स्वरान् इव अरीन् एकपदे निहन्ति ।

TRANS: Therefore you should not neglect (as insignificant) that king of Cedis, who strikes his enemies in one stroke, like the Udatta note which makes low (renders anudatta) all other notes in a word.

मा वेदि यदसावेको जेतव्यश्चेदिराडिति ।

राजयक्षमेव रोगाणां समूहः स महीभृताम् ॥ ९६ ॥

CON: असौ चेदिराड् एकः (अतः) जेतव्य इति मा वेदि; स राज-
यक्ष्मा रोगाणा इव महीभृतां समूहः ।

TRANS: You should not suppose that the king of Cedis is one individual king and hence (easily) conquerable; he represents a group of kings like Tuberculosis that of diseases.

सम्पादितफलक्षतेन सपक्षः परभेदनः ।

कार्मुकेणैव गुणिना बाणः संधानमेष्यति ॥ ९७ ॥

CON: सम्पादिनफलः सपक्षः परभेदनः बाणः गुणिना तेन कार्मुकेण इव
मन्धानं एष्यति ।

TRANS: Bāna (*pun*: an arrow), who has received benefits from him (*pun*. fitted with a point), who has allies (*pun*: which has feathers attached), and who is a destroyer of enemies (*pun*: which can pierce others) will form an alliance with him who is possessed of merits (*pun*: like an arrow fixed to a strong bow).

ये चान्ये कालयवनशाल्वरुक्मिद्रुमादयः ।

तमस्वभावास्तेऽप्येनं प्रदोषमनुयायिनः ॥ ९८ ॥

CON: ये च अन्ये कालयवनशाल्वरुक्मिद्रुमादयः तमस्वभावाः ते अपि
एनं प्रदोष अनुयायिनः ।

TRANS: And the other persons like Kalayavana, Śālva, Rukmi, Druma and the like, who are of a dark (evil) nature, will follow him like darkness following even-tide.

उपजाप कृतस्तेन तानाकोपवतस्त्वयि ।

आशु दीपयतांल्पोऽपि साग्नीनेषानिवानलः ॥ ९९ ॥

CON: तेन कृतः अल्प अपि उपजापः त्वयि आकोपवतः तान् अनिलः
साग्नीन् एषान् इव आशु दीपयिता ।

TRANS: Even a slight secret incitement by him, shall make them flare up quickly, as they already are enraged against you, like a slight breeze even, flaring up fuel on fire.

बृहत्सहाय. कार्यान्तं क्षोदीयानपि गच्छति ।

सम्भूयाम्भोधिमभ्येति महानद्या नगापगा ॥ १०० ॥

CON. बृहत्सहाय क्षोदीयान् अपि कार्यान्तं गच्छति । नगापगा महानद्या सम्भूय अम्भोधि अभ्येति ।

TRANS: An insignificant person too, if aided by mighty, achieves success in his task, a mountain-stream reaches the ocean by mingling with a big river

तस्य मित्राण्यमित्रास्ते ये च ये चोभये नृपाः ।

अभियुक्त त्वयेन ते गन्तारस्त्वामत परे ॥ १०१ ॥

CON: ये तस्य मित्राणि ये च ते अमित्रा ते उभये नृपाः त्वया अभियुक्त एव गन्तार, अतः परे त्वाम् ।

TRANS Those who are his friends and those who are your foes, both these categories of kings will go over to him, when he is attacked by you. Others will come to your side.

मखविघ्नाय सकलमित्यमुत्थाप्य राजकम् ।

हन्त जातमजातारे. प्रथमेन त्वयारिणा ॥ १०२ ॥

CON: इत्थं मखविघ्नाय सकल राजक उत्थाप्य, हन्त अजातारे. त्वया प्रथमेन वरिणा जात (अजनि) ।

TRANS. In this way putting all the group of kings in turmoil, to the detriment of (Yudhishtira's sacrifice) You will have become the foremost enemy of enemy less (Yudhishtira) !

सम्भाव्य त्वामतिभरक्षमस्कन्धं स गान्धवः ।

सहायमध्वरपुरां धर्मराजो विवक्षते ॥ १०३ ॥

CON. गान्धव. स. धर्मराजः अतिभरक्षमस्कन्धं त्वां सहायं सम्भाव्य अध्वरपुरां विवक्षते ।

TRANS: Dharmaraja, that kin of yours, intends to bear the yoke of sacrifice expecting you, capable of shouldering big burden, as a helper.

महात्मानोऽनुगृह्णन्ति भजमानान् रिपून्पि ।

सपत्नी प्राप्यन्त्यारिष्य सिन्धुषो नगनिम्नगा ॥ १०४ ॥

CON: महत्मान् भजमानान् रिपून् अपि अनुगृह्णन्ति । सिन्धुषः सपत्नी नगनिम्नगा. अरिष्य प्राप्यन्ति ।

TRANS: The great ones oblige even pliant enemies Big rivers lead to the ocean even their co wives, the mountain streams.

चिरादपि बलात्कारो बलिनः सिद्धयेऽरिषु ।

छन्दानुवृत्तिदुःसाध्याः सुहृदो विमनीकृताः ॥ १०५ ॥

CON . बलिन अरिषु चिराद् अपि बलात्कारः सिद्धये । विमनीकृताः सुहृदः (तु) छन्दानुवृत्तिदुःसाध्याः ।

TRANS . In case of a powerful person, an attack on the enemy (by him) even if a delayed one, succeeds, but estranged friends are difficult to be reconciled (even) by following their whims (later on).

मन्यसेऽरिवध श्रेयान्प्रीतये नाकिनामपि ।

पुरोडाशभुजामिष्टमिष्टं कर्तुमलंतराम् ॥ १०६ ॥

CON : नाकिना प्रीतये अरिवधः श्रेयान् इति मन्यसे (वेत्), पुरोडाश-भुजा इष्ट कर्तुं इष्ट (=यागः) अलतराम् ।

TRANS : If you feel that the destruction of enemies will be (more) to the delight of gods, even the sacrifice is equally capable to achieve the delight of the enjoyers of oblations (i. e. gods).

अमृतं नाम यत्सन्तो मन्त्रजिह्वेषु जुह्वति । (1960)

शोभैव मन्दरक्षुब्धक्षुभिताम्भोधिवर्णना ॥ १०७ ॥

CON . अमृत नाम सन्तः मन्त्रजिह्वेषु यद् जुह्वति; मन्दरक्षुब्धक्षुभिताम्भोधिवर्णना शोभा एव ।

TRANS : What good men offer in sacrificial fires is really the nectar, the description of the agitated ocean churned with Mandara is only a poetic flourish !

सहिष्ये शतमागांसि सूनोस्त इति यत्त्वया ।

प्रतीक्ष्यं तत्प्रतीक्ष्यायै पितृत्वले प्रतिश्रुतम् ॥ १०८ ॥

CON : प्रतीक्ष्यायै पितृत्वले ' ते सूनोः शत आगांसि सहिष्ये ' इति यत्त्वया प्रतिश्रुत तत् प्रतीक्ष्यम् ।

TRANS : "I shall tolerate a hundred offences by your son"—this assurance which you have given to your father's sister, worthy of respect, should be respected by you.

तीक्ष्णा नारुन्तुदा बुद्धि कर्म शान्त प्रतापवत् ।

नोपतापि मन सोष्म वाक्का वाग्मिन सत ॥ १०९ ॥

CON सत बुद्धि तीक्ष्णा न अरुन्तुदा, कर्म प्रतापवत् शान्तम्, मन सोष्म न उपतापि, वाग्मिन एका वाक् ।

TRANS In case of a righteous man, his intellect is sharp, but not cutting others vitals, his action is heroic but peaceful his mind is warm but never harmful and his speech, though eloquent, is firm.

स्वयकृतप्रसादस्य तस्याह्नो भानुमानिव ।

समयावधिप्रप्य नान्तायाल भवानपि ॥ ११० ॥

[CON अह्नो भानुमान् इव तस्य स्वयकृतप्रसादस्य अन्ताय समयावधि अप्राप्य भवान् अपि अल न ।

TRANS Even you are not capable, before the end of the destined time to kill him whom you yourself have favoured, just as the sun cannot prematurely cut short a day which he himself has illumined

कृत्वा कृत्यविदस्तीर्थेष्वन्त प्रणिधय पदम् ।

विदाकुर्वन्तु महत्तल विद्विपदम्भस ॥ १११ ॥

CON कृत्यविद प्रणिधय तीर्थेषु अन्त पदं कृत्वा महत् विद्विपदम्भस तल विदाकुर्वन्तु ।

TRANS Let expert spies, trying to enter into confidence of officers (of the enemy), find out the bottom of the deep lake in the form of enemy (like divers, walking down the steps, finding out the depth of a lake)

अनुसूत्रप्रदन्त्यासा सद्युक्ति सत्रिवन्धना ।

शब्दविद्यैव नो भाति राजनीतिरपस्पशा ॥ ११२ ॥

CON अनुसूत्रप्रदन्त्यासा सद्युक्ति सत्रिवन्धना राजनीति, अपस्पशा, शब्दविद्या इव नो भाति ।

TRANS The science of polity, even without a single step beyond the maxims thereof, and even though affording good salaries and rewards, does not shine if no spies are appointed (in a state), just as the science of grammar, with the Nyāsa covering every word in the Sūtras and also with a good Vṛtti and good Bhāṣya, does not appear to advantage without the Paṣṭya

अज्ञातदोषदोषज्ञरुद्रूप्योभयवेतनैः ।

भेदाः शत्रोरभिव्यक्तशासनैः सामवायिकाः ॥ ११३ ॥

CON : अज्ञातदोषः दोषज्ञः अभिव्यक्तशासनैः उभयवेतनैः शत्रोः सामवायिका. उद्द्रूप्य भेदाः ।

TRANS : May spies, concealing their own weak points and studying those of the enemy, and drawing wages from both sides, alienate the allies of the enemy by displaying forged documents.

उपेयिवासि कर्तारः पुरीमाजातशात्रवीम् ।

राजन्यकान्युपायज्ञैरेकार्यानि चरैस्तेव ॥ ११४ ॥

CON : उपायज्ञैः तव चरैः एकार्यानि राजन्यकानि अज्ञातशात्रवीं पुरीं उपेयिवासि कर्तारः ।

TRANS : May your spies, knowing the means of statecraft, bring together to the city of Yudhisṭhira those groups of kings, who are (your sympathisers) having a common aim.

सविशेषं सुते पाण्डोर्भक्तिं भवति तन्वति ।

वैरायितारस्तरलाः स्वयं मत्सरिणः परे ॥ ११५ ॥

CON : पाण्डोः सुते भवति सविशेषं भक्तिं तन्वति तरलाः मत्सरिणः परे स्वयं वैरायितारः ।

TRANS : When the son of Pāndu will demonstrate his specially great devotion towards you, the fickle-minded and envious enemies will themselves assume a hostile posture.

य इहात्मविदो विपक्षमध्ये

सह संवृद्धियुजोऽपि भूभुजः स्युः ।

बलिपुष्टकुलादिवान्यपुष्टं

पृथग्स्मादचिरेण भाविता ते ॥ ११६ ॥

CON : ये इह विपक्षमध्ये सह संवृद्धियुजः अपि भूभुज आत्मविद स्युः तैः बलिपुष्टकुलाद् अन्यपुष्टं. इव अचिरेण अस्मात् पृथक् भाविता ।

TRANS : Those kings on the enemy side, who, even though risen to power with him, are discreet, will soon abandon him, like cuckoos going away from the family of crows, after growing up with crows.

सहजचापलदोषसमुद्धतश्चलितदुर्बलपक्षपरिग्रह ।

तव दुरासदवोर्यविभावसी शलभतां लभतामुसुहृद्गणः ॥ ११७ ॥

CON : सहजचापलदोषसमुद्धतः चलितदुर्बलपक्षपरिग्रहः असुहृद्गणः तव दुरासदवोर्यविभावसी शलभतां लभताम् ।

TRANS : May the host of enemies be moths in the fire of your invincible valour- (the host of enemies) arrogant through their natural wickedness (pun: aroused by their natural restlessness) and having the support of their weak allies crumbling (pun fluttering their weak wings)

इति विशकलितार्थामौढवीं वाचमेना-

मनुगतनयमार्गमिर्गलां दुर्नयस्य ।

जनितमुदमुदस्यादुच्चकंरुच्छितोरः-

स्थलनियतनियण्णश्रीश्रुतां शुश्रुवान्सः ॥ ११८ ॥

CON : सः इति विशकलितार्थं अनुगतनयमार्गं दुर्नयस्य अर्गलां जनितमुदंरुच्छितोरःस्थलनियतनियण्णश्रीश्रुतां अौढवीं एना वाचं शुश्रुवान् उच्चकं: उदस्यात् ।

TRANS : Having heard this speech of Uddhava, which was specific in import, which was in keeping with the rules of polity, which was a bar to wrong policy, which delighted him, and which was heard by Lakṣmī, who is ever resting on his broad chest, He (i. e. Lorp Kṛṣṇa) rose up from his high seat.

इति श्रीमाघकृतौ शिशुपालवधे महाकाव्ये षष्ठके मन्त्रवर्णनं
नाम द्वितीयः सर्गः ।

तृतीयः सर्गः

कीबेरदिग्भागमपास्य मार्गमागस्त्यमुष्णांशुरिवावतीर्णः ।

अपेतयुद्धाभिनिवेशसौम्यो हरिर्हरिप्रस्यमथ प्रतस्थे ॥ १ ॥

CON : अथ अपेतयुद्धाभिनिवेशसौम्यः हरिः, कीबेरदिग्भागं अपास्य आगस्त्यं मार्गं अवतीर्णः उष्णांशुः इव, हरिप्रस्य प्रतस्थे ।

TRANS : Then Hari, mild, as the urge for war was abated, started for Indraprastha, like the hot-rayed (Sun) leaving the direction of Kubera (i. e. north) and starting to the direction of Agastya (i. e. South).

जगत्पवित्रैरपि तं न पादैः स्पष्टुं जगत्पूज्यमयुज्यतार्कः ।

धतो बृहत्पार्वणचन्द्रचारु तस्यातपत्रं विभरांबभूवे ॥ २ ॥

CON : अर्कः जगत्पूज्यं तं जगत्पवित्रैः अपि पादैः स्पष्टुं न अयुज्यत; धतः तस्य बृहत्पार्वणचन्द्रचारु आतपत्रं विभरांबभूवे ।

TRANS : The sun could not even think of touching him, adorable to the world, by his rays which hallowed the world, in as much as a parasol, as big and beautiful as the full moon was held over him.

मृणालसूत्रामलमन्तरेण स्थितश्चलच्चामरयोद्द्वयं सः ।

भेजेऽभित.पातुकसिद्धसिन्धोरभूतपूर्वा रुचमम्बुराशे ॥ ३ ॥

CON : मृणालसूत्रामलं चामरयोः द्वयं अन्तरेण स्थितः सः अभित.पातुक-सिद्धसिन्धोः अम्बुराशेः अभूतपूर्वा रुच भेजे ।

TRANS : He, situated between a pair of chowries as white as lotus-fibres, displayed the unprecedented charm of the ocean flanked by the divine Ganges falling on both sides.

चित्राभिरस्योपरि मौलिभाजां भाभिर्मणीनामनणीयसीभिः ।

अनेकधातुच्छ्रिताश्मराशेर्गोवर्धनस्याकृतिरन्वकारि ॥ ४ ॥

CON : अस्य उपरि मौलिभाजा मणीनां अनणीयसीभिः चित्राभिः भाभिः अनेकधातुच्छ्रिताश्मराशेः गोवर्धनस्य आकृतिः अन्वकारि ।

TRANS : By the variegated and massive lustres of the jewels in the crown on his head was imitated the appearance of Govardhana (mountain) having heaps of stores, glistening with many minerals.

तस्योल्लसाकाञ्चनकुण्डलाग्रप्रत्युप्तगारुत्मतरत्नभासा ।
अवाप वाल्योचितनीलकण्ठपिच्छावचूडाकलनामिवोरः ॥ ५ ॥

CON: तस्य उरः उल्लसत्काञ्चनकुण्डलाग्रप्रत्युप्तगारुत्मतरत्नभासा
वालयोचितनीलकण्ठपिच्छावचूडाकलनां अवाप इव ।

TRANS: His breast attained the charm of wearing a
garland of peacock feathers befitting his younger days, on account
of the lustre of the emerald stones studded at the tips of his
shining golden ear rings.

तमङ्गदे मन्दरकूटकोटिव्याघट्टनोत्तेजनया मणीनाम् ।
बंहीयसा दीप्तिवितानकेन चकासयामासतुरुल्लसन्ती ॥ ६ ॥

CON: तं मन्दरकूटकोटिव्याघट्टनोत्तेजनया बंहीयसा मणीनां दीप्ति-
वितानकेन उल्लसन्ती अङ्गदे चकासयामासतुः ।

TRANS: Armlets illumined him, -(armlets) which were
radiant with a halo of lustre of jewels which was accentuated on
account a polish caused by friction with the edges of the peak of
Mandara mountain.

निसर्गरवर्तैर्बलयावनद्धताम्राश्मरश्मिच्छुरितैर्नखाग्रैः ।
व्यद्योतताद्यापि सुरारिवक्षोविक्षोभजासृक्स्नपितैरिवासौ ॥ ७ ॥

CON: असौ निसर्गरवर्तैः बलयावनद्धताम्राश्मरश्मिच्छुरितैः अद्यापि
सुरारिवक्षोविक्षोभजासृक्स्नपितैः इव नखाग्रैः व्यद्योतत ।

TRANS: He shone with the tips of his nails, which were
naturally red, and which were covered by the rays from red rubies
fixed in his rings, and which seemed to be bathed in the blood
while opening the chest of the enemy of gods (Hiranyakāshipu).

१८५) उभौ यदि व्योम्नि पृथक्प्रवाहावाकाशगद्गपयसः पतेताम् ।
तेनोपमीयेत तमालनीलभामुषुतमुषुतालतमस्य दक्षः ॥ ८ ॥

CON: तमालनीलं आमूषुतमुषुतालतं अस्य दक्षः आकाशगद्गपयसः
उभौ प्रवाहौ व्योम्नि यदि पृथक् पतेताम्, (तर्हि) तेन उपमीयेत ।

TRANS: If two separate streams of the waters of the
heavenly Gaṅgā were to flow down in the sky, then his chest,
dark like Tamāla, and having a pearl necklace strung over it could
be compared to it (i. e. the sky).

तेनाम्भसां सारमय पयोधेर्दधरे मणिर्दीधितिदीपिताश ।
अन्तर्वसन्निबन्धगतस्तदङ्गे साक्षाद्दिवालक्ष्यत यत्र लोक ॥ ९ ॥

CON: तेन दीधितिदीपिताश पयोधेः अम्भसा सारमयः मणिः दधरे यत्र
बिम्बगतः लोकः तदङ्गे साक्षात् अन्तर्वसन् इव अलक्ष्यत ।

TRANS: He wore the jewel (Kaustubha) which was as
though the essence of the waters of the ocean and which illumined
the quarters by its rays, and the world reflected therein appeared
to be as if directly existing in his form.

मुक्तामयं सारसनावलम्बि भाति स्म दामाप्रपदीनमस्य ।

अङ्गुष्ठनिष्ठचूतमिवोर्ध्वमुच्चैस्त्रिस्त्रोतसः सन्ततधारमम्भ ॥ १० ॥

CON: अस्य मुक्तामयं सारसनावलम्बि आप्रपदीन दाम अङ्गुष्ठनिष्ठचूतं
ऊर्ध्वं उच्चैः त्रिस्त्रोतसं सन्ततधारं अम्भ इव भाति स्म ।

TRANS: His pearl string hanging down from the girdle to
the feet appeared like a continuous stream of the Gangā rising
high up, after spouting up from the toe.

स इन्द्रनीलस्यलनीलमूर्ती रराज कर्चूरपिशङ्गवासा ।

विसृत्स्वरैरम्बुरुहां रजोभिर्यमस्वमुश्चित्र इवोदभार ॥ ११ ॥

CON: इन्द्रनीलस्यलनीलमूर्ति कर्चूरपिशङ्गवासा सः अम्बुरुहां
वेसृत्स्वरैः रजोभिः चित्रं यमस्वमु उदभार इव रराज ।

TRANS: He with his body dark-blue like a sapphire-pave-
ment and his garment tawny like orpiment, appeared like the
current of Yamunā, bedecked by the floating pollen of lotuses.

प्रसाधितस्यास्य मधुद्विपोऽभूदन्यत्र लक्ष्मीरिति युक्त्वमेतत् ।

वपुष्यशेषेऽतिललोककान्ता सानन्यकान्ता हृद्यरसीतरा तु ॥ १२ ॥

CON: प्रसाधितस्य अस्य मधुद्विपः अन्या एव लक्ष्मीः अभूत् इति एतत्
युक्त्वम्; द्वि (= यस्मात्) सा (= प्रसाधनरूपा लक्ष्मी) वशपे वपुषि (वसति)
अतिललोककान्ता (च); इतरा तु अनन्यकान्ता उरसि (एव) (वसति) ।

TRANS: It was but appropriate that the bedecked enemy of
Madhu had an altogether different Lakṣmī (beauty) about him.
For that Lakṣmī pervaded his whole body and was loved by the
whole world. The other Lakṣmī, however, was loved by him alone
and rested on his chest.

कपाटविस्तीर्णमनोरमोर स्थलस्थितश्रीललनस्य तस्य ।

आनन्दिताशेषजना बभूव सर्वाङ्गसङ्गिन्यपरैव लक्ष्मी ॥ १३ ॥

CON कपाटविस्तीर्णमनोरमोर स्थलस्थितश्रीललनस्य तस्य आनन्दिता-
शेषजना सर्वाङ्गसङ्गिनी अपरा एव लक्ष्मी बभूव ।

TRANS Of him, who fondled Lakṣmī (his consort) that
rested on his charming chest broad like door panels there was
another altogether different Lakṣmī (beauty) which delighted all
people and which clung to his own body

प्राणच्छिदा दैत्यपतेर्नखानामुपेयुषा भूषणता क्षतेन ।

प्रकाशकार्कश्यगुणो वधाना स्तनौ तदप्य परिवव्रुरेनम् ॥ १४ ॥

CON भूषणता उपेयुषा दैत्यपते प्राणच्छिदा -ताना क्षतेन प्रकाश
कार्कश्यगुणो स्तनौ वधाना तदप्य एव परिवव्रु ।

TRANS Young damsels, who were possessed of breasts
possessed of the obvious quality of hardness being decorated by
the marks of the nails (of Kṛṣṇa) which had brought death to
the lord of demons, but which now were merely decorative

आकर्षतेवोर्ध्वमतिक्रशीयानत्युन्नतत्वात्कुचमण्डलेन ।

ननाम मन्योऽतिगुरुत्वभाजा नितान्तमाक्रान्त इवाङ्गनाम ॥ १५ ॥

CON अत्युन्नत वान् ऊर्ध्व आकर्षता इव अतिगुरुत्वभाजा अङ्गनाम
कुचमण्डलेन अतिक्रशीयान मध्य नितान्तमाक्रान्त इव ननाम ।

TRANS The very slender waist of ladies, bent down, being
powerfully overpowered by the plump breasts of theirs which were
very heavy and which through extreme prominence pulled the
waist upwards as it

या यां प्रिय प्रेक्षत कातराक्षी सा सा हिंसा नम्रगुली बभूव ।

नि शब्दवमया सममाहितेर्षास्तत्रान्तरे जघनुरम् पटाक्षं ॥ १६ ॥

CON प्रिय या या प्रेक्षत ता सा कातराक्षी हिंसा नम्रगुली बभूव,
तत्रान्तरे अया साहितेर्षा नि शब्दवमया पटाक्षं अम् जघन ।

TRANS That particular (beloved) whom the lover (hus-
band) looked at bent down her head with basiffulness with eyes
nervously tremulous and the other beloveds at the same time,
filled with envy, struck him remorselessly by their sidelong glances

यस्यातसीसूनुनसमानभासो भ्राम्यन्मयूखावलिमण्डलेन ।

चक्रेण रेजे यमुनाजलीघः स्फुरन्महावर्त इवैकबाहु ॥ १७ ॥

CON : अतसीसूनुसमानभासः तस्य एकबाहुः भ्राम्यन्मयूखावलिमण्डलेन चक्रेण स्फुरन्महावर्तः यमुनाजलीघः इव रेजे ।

TRANS : One arm of him, whose complexion was similar to the indigo blossom, shone with the discus therein, throbbing with its halo of rays, like the current of Yamunā waters, with an eddy whirling therein.

विरोधिनां विग्रहभेददक्षा मूर्तेव शक्तिः क्वचिदस्खलन्ती ।

नित्यं हरेः संनिहिता निकामं कौमोदकी मोदयति स्म चेतः ॥ १८ ॥

CON : विरोधिना विग्रहभेददक्षा क्वचित् अस्खलन्ती नित्यं संनिहिता मूर्ता शक्तिः इव कौमोदकी (गदा) हरेः चेतः निकामं मोदयति स्म ।

TRANS : The (mace) Kaumodakī, ever ready to crush the bodies of enemies, and the personified might as though ever un-failing and always at hand, greatly delighted the heart of Hari.

न केवलं यः स्वतया मुरारेरनन्यसाधारणता दधान ।

अत्ययंमुद्गेजयिता परेषां नाम्नापि तस्यैव स नन्दकोऽभूत् ॥ १९ ॥

CON : अनन्यसाधारणता दधानः यः (नन्दकः) स्वतया केवल मुरारेः नन्दकः न; (किन्तु) परेषां अत्ययं उद्गेजयिता (सन्) नाम्ना अपि तस्य (नन्दकः) एव, स नन्दकः अभूत् ।

TRANS : The sword Nandaka was there,— a sword that was not only a delighter to Murāri on account of its exclusive possession by him unshared by anyone else, but though the extreme terror caused to enemies, it even became his delighter by its (meaningful) name.

न नीतमन्येन नति कदाचित्कर्णान्तिकप्राप्तगुणं त्रियामु । .

द्विघ्नेसस्त्राभ्रदन्तिकस्य शाङ्गं धनुर्मित्रमिष द्रवीयः ॥ २० ॥

CON : अनेन नति कदाचित् न नीत त्रियामु कर्णान्तिकप्राप्तगुणं विघ्ने द्रवीयं शाङ्गं धनुः मित्र इव यस्य अन्तिकस्य अभवत् ।

TRANS : His bow Ś'ringa, which was never bent by anyone else, which had its bow string reaching upto ear in action and which was pliant and firm, was with him, like a helpful and firm

friend, who cannot be pressurised by any one, and whose trustworthiness in tasks ever reaches one's ears

प्रवृद्धमन्द्राम्बुदधीरनाद कृष्णार्णवाभ्यर्णचरंकहस ।

मन्दानिलापूरकृत दधानो निध्वानमश्रूयत पाञ्चजन्य ॥ २१ ॥

CON प्रवृद्धमन्द्राम्बुदधीरनाद कृष्णार्णवाभ्यर्णचरंकहस मन्दानिलापूर-
कृत निध्वान दधान पाञ्चजन्य अश्रूयत ।

TRANS The (conch) Pañcājanya, whose sound was as loud, sonorous and deep like that of a cloud, and which (conch) was like a swan dwelling in the vicinity of the ocean in the form of Kṛṣṇa, could be heard emitting a sound when filled by a gentle breeze.

१ रराज सम्पादकमिष्टसिद्धे सर्वासु दिक्ष्वप्रतिपिद्धमार्गम् ।

महारथ पुष्यरथ रथाङ्गी क्षिप्र क्षपानाथ इवाधिरूढ ॥ २२ ॥

CON महारथ रथाङ्गी इष्टसिद्धे सम्पादक सर्वासु दिक्षु अप्रति-
पिद्धमार्गे क्षिप्र पुष्यरथ अधिरूढ क्षपानाथ इव रराज ।

TRANS The great warrior, carrying the discus, and seated in a pleasure chariot, which achieved the desired objects, which had unimpeded path in all directions and which was quick in speed, shone like the Lord of Night, riding the chariot of the Puṣya (constellation)

ध्वजाग्रधामा ददुशेऽथ शीरे सन्नान्तमूर्तिर्मणिमेदिनीषु ।

फणायतस्त्रासयितु रसायास्तल विविक्षिन्निव पन्नगारि ॥ २३ ॥

CON अथ शीरे ध्वजाग्रधामा मणिमेदिनीषु सन्ना त्तमूर्ति पन्नगारि
फणायत त्रासयितु रसाया तल विविक्षन् इव ददुश ।

TRANS And then the enemy of serpents (i. e. Garuda), seated at the top of banner staff of Kṛṣṇa, and reflected in the jewelled floors, appeared to be desirous of entering the nether world to scare the serpents.

विपासतस्तस्य महेंद्ररन्ध्रभिदापटीयान्पटहप्रणाव ।

जलान्तरापीव महार्णवीष दान्दान्तराण्यन्तरपाञ्चकार ॥ २४ ॥

CON विपासत तस्य महो ध्रन्ध्रभिदापटीयान् पटहप्रणाव महार्णवीष
जलान्तराणि इव ददुश नराणि सन्तराण्यन्तरपाञ्चकार ।

TRANS: And as he was about to march out, the sound of drums, capable of shattering the mountain-caves as if, drowned all other sounds like the mighty mass of ocean waters devouring all other waters in itself.

यतः स भर्ता जगतां जगाम धर्त्रा धरिऋयाः फणिना ततोऽथः ।

महाभराभुग्नशिरःसहस्रसाहाय्यकव्यप्रभुजं प्रसस्त्रे ॥ २५ ॥

CON: जगतां भर्ता सः यतः जगाम ततः अथः धरिऋयाः धर्त्रा फणिना महाभराभुग्नशिरःसहस्रसाहाय्यकव्यप्रभुजं प्रसस्त्रे ।

TRANS: Wherever the lord of the worlds travelled, there the serpent (S'esā) supporting the earth from below moved, with his coils supporting (lit-helping) his thousand heads bent down under great burden.

अथोच्चकैस्तोरणसङ्गमङ्गभयावनम्रीकृतकेतनानि । (1960)

क्रियाफलानीव सुनीतिभाजं सैन्यानि सोमान्वयमन्वयुस्तम् ॥ २६ ॥

CON: अथ उच्चकैस्तोरणसङ्गमङ्गभयावनम्रीकृतकेतनानि सैन्यानि सोमान्वयं तं सुनीतिभाजं क्रियाफलानि इव अन्वयुः ।

TRANS: Then the armies followed that scion of Soma race, like fruits of actions following one adopting good policy, with the banners bent down through fear of their breaking by a contact, with the tall city gate (or arches)

श्यामारुणैर्वारणदानतोयैरालोडिता. काञ्चनभूपरागाः ।

आनेमिमग्नैः शितिकण्ठपक्षक्षोदद्युतश्चक्षुदिरे रथीर्घं ॥ २७ ॥

CON: श्यामारुणैः वारणदानतोयैः आलोडिताः शितिकण्ठपक्षक्षोदद्युतः काञ्चनभूपरागाः रथीर्घैः चक्षुदिरे ।

TRANS: The golden particles of the earth, mixed with the darkened streams of ichor of elephants, and (consequently) appearing like a powder of peacock-feathers, were pounded by the hoofs of chariots, which sunk (into that dust) upto their felly.

न लङ्घयामास महाजनानां शिरांसि नैवोद्धतिमाजगाम । (1959)

अचेष्टताप्टापदभूमिरेणुः पदाहतो यन्सदृश गरिम्ण. ॥ २८ ॥

CON: अचेष्टताप्टापदभूमिरेणुः पदाहतः महाजनानां शिरांसि न लङ्घयामास उद्धति नैव आजगाम; यत् गरि

TRANS The dust of the golden ground, when trodden over by feet, did not ascend (*pun* disrespect) the heads of the great, nor did it rise up (*pun* get insolent), it acted in such a way as was in keeping with its weight (*pun* nobility)

निरुध्यमाना यदुभि कथञ्चिन्मुहुष्यं बुच्चिक्षिपुरग्रपादान् ।

ध्रुव गुरुन्मार्गरुध करीन्द्रानुल्लङ्घ्य गन्तु तुरगास्तदीषु ॥ २९ ॥

CON तुरगा यदुभि कथञ्चिद निरुध्यमाना यद् अग्रपादान् मुहु उच्चिक्षिषु तद् म गर्गध गुरुन् करी द्रान उल्लङ्घ्य गन्तु ईषु ध्रुवम् ।

TRANS As the horses, controlled with difficulty by the Yādavas raised their fore legs up, it indeed seemed as if that they desired to jump across lofty lordly elephants which stood in their way.

अवेक्षितानायतवल्गमग्रे तुरङ्गिभिर्यत्ननिरुद्धवाहै ।

प्रक्री डतान्रेणुभिरेत्य तूष्णं भिन्युर्जनन्य पृथुकान्पथिभ्य ॥ ३० ॥

CON आयतवल्ग यत्ननिरुद्धवाहै तुरङ्गिभि अग्रे अवेक्षितान् रेणुभि प्रक्रीडितान् पृथुकान जनय तूष्ण एत्य पथिभ्य नियु ।

TRANS Mothers coming quickly to the roads took away their young children, playing in dust, and looked at in front by horsemen who somehow curbed their horses by pulling up the reins.

दिदृक्षमाणा प्रतिस्थ्यमीयुर्मुंरारिमारादनघ जनोघा ।

अनेकदा सस्तुतमम्पनल्पा नय नय प्रीतिरहो करोति ॥ ३१ ॥

CON अनय मूररि दिदृक्षमाणा जनोघा प्रतिस्थ्य आरात् ईषु , अनेकदा सस्तुत अनि अनेकदा प्रीति नय करोति अहो ।

TRANS Crowds of people desirous to see the sinless Murāri approached near him in every street, oh! great love makes ever new that which is seen often enough!

उपेयुषो यमं निरन्तराभिरसौ निरुच्छ्वातमनीकिनीभि ।

रथस्य तस्यो पुरि दत्तक्षत्रविद्वाविदामास शनैर्न यातम् ॥ ३२ ॥

CON विज्ञान, तामो पुरि दत्तक्षत्र , असौ, निरुच्छ्वाभि अनीकिनीभि निरुच्छ्वा य याम उपेयुष रथस्य शनैर्न यातं न विदामास ।

TRANS. The wise (Kṛṣṇa), casting his eyes at the city, did not notice the slow movement of his chariot as it came to a street which was packed by close columns of armies

मध्येसमुद्र ककुभ विशङ्गीर्या कुर्वती काञ्चनवप्रभासा ।

तुरङ्गकान्तामुखहृद्यवाहृज्वालेव भित्त्वा जलमुल्लास ॥ ३३ ॥

CON मध्येसमुद्र काञ्चनवप्रभासा ककुभ विशङ्गी कुर्वती या (पू) जल भित्त्वा तुरङ्गकान्तामुखहृद्यवाहृज्वाला इव उल्लास ।

TRANS Which (city) rendering the directions tawny by the lustre of its golden ramparts in the midst of the ocean, seemed to be like a flame of the submarine fire, flaming up from the midst of the waters

कृतास्पदा भूमिभृता सहस्रैरुदन्वदम्भपरिवीतमूर्ति ।

अनिविदा या विदधे विधात्रा पृथ्वी पृथिव्या प्रतियातनेव ॥ ३४ ॥

CON भूमिभृता सहस्रैः कृतास्पदा उदन्वदम्भ परिवीतमूर्ति पृथ्वी या (पू) अनिविदा विधात्रा पृथिव्या प्रतियातना इव विदधे ।

TRANS That extensive city which was made an abode by thousands of kings (pun mountains), and which was surrounded by the waters of the ocean, was made as if as an image of the earth by the tireless creator

त्वष्टु सदाभ्यासगृहीतशिल्पविज्ञानसम्प्रत्प्रसरस्य सीमा ।

अदृश्यतादशंतलामलेषु च्छायेष या स्वर्जलधेर्जलेषु ॥ ३५ ॥

CON त्वष्टु सदाभ्यासगृहीतशिल्पविज्ञानसम्प्रत्प्रसरस्य सीमा या आदर्श तलामलेषु जलधेः जलेषु स्व छाया इव अदृश्यत ।

TRANS That (city) which represented the highest limit of the rich art of architecture which was mastered by Viśvakarmā by continuous study, appeared to be the reflection of the heaven as if in the waters of the ocean which were as limpid as the surface of a mirror

रथाङ्गभर्त्रेऽभिनव वराय यस्याः पितेव प्रतिवादिताया ।

प्रेम्णोपकथं महुरङ्कभाजो रत्नावलीरग्युधिराचरन् ॥ ३६ ॥

CON अ रूपि पिता इव वराय यस्याः पितेव प्रतिवादिताया.

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TRANS: The ocean, like a father, fastened jewel necklaces affectionately round the neck of that (city) which was recently married to the bridegroom in the form of the discus-wielder (Kṛṣṇa), and which was seated on the (father's) lap.

यस्याश्चलद्वारिधिवारिवीचिच्छटोच्छलच्छटवकुलाकुलेन ।
वप्रेण पर्यन्तचरोडुचक्रः सुमेरुप्रोऽन्वहमन्वकारि ॥ ३७ ॥

CON: चलद्वारिधिवारिवीचिच्छटोच्छलच्छटवकुलाकुलेन यस्याः वप्रेण पर्यन्तचरोडुचक्रः सुमेरुप्रः अन्वह अन्वकारि ।

TRANS: Whose rampart surrounded by clusters of conches thrown up by the rolling waves of the surging ocean waters, resembled, day after day, the slopes of Mountain Sumeru, with clusters of stars moving around it.

वणिक्पथे पूगकृतानि यत्र भ्रमागर्तैरम्बुभिरम्बुराशिः ।
लोलैरलोलद्युतिभाञ्जि मुष्णन् रत्नानि रत्नाकरतामवाप ॥ ३८ ॥

CON: यत्र वणिक्पथे पूगकृतानि अलोलद्युतिभाञ्जि रत्नानि लोलैः भ्रमागर्तैः अम्बुभिः मुष्णन् अम्बुराशि रत्नाकरतां अवाप ।

TRANS: The ocean became 'Ratnākara' (a treasure of jewels) by robbing jewels of steadily shining lustre heaped in the market streets of that city (Dvārakā) by means of its rolling waters which entered the city through the flood-gates.

अम्भश्च्युत कोमलरत्नराशीनर्षानिधिः फेनपिन्दुभासः ।
यत्रातपे दातुमिवाधितल्पे विस्तारयामास तरङ्गहरतं ॥ ३९ ॥

CON: यत्र अर्षानिधिः अम्भश्च्युतः फेनपिन्दुभासः कोमलरत्न राशीन् आतपे दातुं इव अधितल्पं तरङ्गहरतं विस्तारयामास ।

TRANS: Where the ocean spread out on its (city's) turrets, by its hands of waves, heaps of fine jewels, dripping with water, and having their lustre concealed under foam, for exposing them to the sun as if.

१८८) यच्छालमुत्तुङ्गगतया विजेतुं दूराद्दुदरथीयत सागरस्य ।
महोमिभिर्घातितयाञ्छितार्थप्रोशादियाभ्यासगतं विलित्ये ॥ ४० ॥

CON: सागरस्य महोमिभिः यच्छाल उत्तुङ्गगतया विजेतुं दूराद् दुदरथीयत; अयासगतं घातितयाञ्छितार्थैः प्रोशाद इव विलित्ये ।

TRANS The great waves of the ocean surged up from afar to conquer in loftiness the mansions (of that city) and after repeatedly coming and failing to attain their objective, they subsided again through a sense of shame as if !

कुतूहलेनेव जवादुपेत्य प्राकारभित्त्या सहसा निषिद्ध ।

रसन्नरोदीद्भृशमम्बुवयंव्याजेन यस्या बहिरम्बुवाह ॥ ४१ ॥

CON अम्बुवाह कुतूहलेन इव जवाद उपे । यस्या प्राकारभित्त्या सहसा निषिद्ध बहि रसन् अम्बुवयंव्याजेन भृश अरोदीत् ।

TRANS A cloud, which came quickly out of curiosity, (towards its ramparts) and which was suddenly halted by the rampart wall, wept bitterly under the pretext of shedding rains thundering loudly outside that city

यदङ्गनारूपसरूपतया कञ्चिद्गुण भेदकमिच्छन्तीभि ।

आराधितोऽद्वा मनुरप्सरोभिश्चक्रे प्रजा स्वा सनिमेषचिह्ना ॥ ४२ ॥

CON यदङ्गनारूपसरूपतया भेदक कचिद् गुण इच्छन्तीभि अप्सरोभि आराधित मनु स्त्रा प्रजा सनिमेषचिह्ना चक्रे अद्वा ।

TRANS Manu indeed, propitiated by Apsaras's who were keen to have some mark to distinguish their beauty from that of the ladies of that city made his own progeny of (ladies of Dvaraka) as possessed of winking

स्फुरत्तुपाराशुमरीचिजालैर्विनिहनुता स्फाटिकसीधपडवती ।

आरुह्य नार्य क्षणदामु यत्र तभोगता देव्य इव द्यराजन ॥ ४३ ॥

CON यत्र क्षणदामु नार्य स्फुरत्तुपाराशुमरीचिजालैर्विनिहनुता स्फाटिकसीधपडवती आरुह्य नमोगता देव्य इव द्यराजन ।

TRANS In which city ladies during nights ascended rows of crystal mansions which were decorated by masses of shining rays of the cool rayed (moon) and appeared like goddesses standing in the sky !

कान्तेन्दुकान्तोपलकुट्टिमेषु प्रनिक्षप हर्म्यतलेषु यत्र ।

उच्चैरथ पातिपयोमृचोऽपि समूहमूढ पयसा प्रणाल्य ॥ ४४ ॥

CON यत्र प्रनिक्षप कान्त कान्तोपलकुट्टिमेषु हर्म्यतलेषु उच्चैः प्रणाल्य अथ पातिपयोमृच अरि पयसा समूह मूढ ।

TRANS: Where, every night, the water courses on the turrets of mansions having pavements of beautiful moonstones, carried a flow of water, even though clouds moved below these water-courses.

रतौ हि या यत्र निशाम्य दीपाञ्जालागताभ्योऽधिगृहं गृहिष्य ।

बिम्बुविडालेक्षणभीषणाभ्यो वैदूर्यकुडचेषु शशिश्रुतिभ्यः ॥ ४५ ॥

CON: यत्र अधिगृहं गृहिष्य रतौ हि या दीपान् निशाम्य आलागताभ्यः वैदूर्यकुडचेषु (सन्नान्ताभ्यः) विडालेक्षणभीषणाभ्यः शशिश्रुतिभ्यः बिम्बुः ।

TRANS: Where, inside houses, ladies, who extinguished lamps through bashfulness during dalliance, were scared by the rays of the moon, falling through the lattices on the walls of lapis lazuli, and appearing frightful like the eyes of cats.

यस्यामतिश्लक्ष्णतया गृहेषु विधानुमालेख्यमशक्नुवन्तः ।

चक्रुर्धुवानः प्रतिबिम्बिताद्गताः सजीवचित्रा इव रत्नभित्तिः ॥ ४६ ॥

CON: यस्यां गृहेषु अतिश्लक्ष्णतया आलेख्य विधानु अशक्नुवन्तः धुवानः प्रतिबिम्बिताद्गताः रत्नभित्तिः सजीवचित्रा इव चक्रुः ।

TRANS: Wherein, young persons unable to draw paintings (on the walls) in the houses, because of extreme glossiness, made the jewelled walls to be possessed of live paintings, on account of their forms beings reflected therein.

सावर्ण्यभाजां प्रतिमागतानां लक्ष्यैः स्मरापाण्डुतयाद्गनानाम् ।

यस्यां कपोलैः कलपीतधामस्तम्भेषु भेजे मणिदर्पणश्री ॥ ४७ ॥

CON: यस्यां कपोलधामस्तम्भेषु प्रतिमागतानां सावर्ण्यभाजां अद्गनानां स्मरापाण्डुतया लक्ष्यैः कपोलैः मणिदर्पणश्रीः भेजे ।

TRANS: In which city the cheeks of ladies who were reflected in the golden pillars of houses, which had a like colour (as theirs,) were distinguishable on account of their paleness due to lovesickness, and these (reflected cheeks) assumed the beauty of jewel-mirrors

१८५) सुकाटनीलोत्तनिमित्तानां रिणोषु भासा गृहवेहलीनाम् ।

यस्यामलिन्देषु न चन्द्रैव सुधादगना मोमयगोमृगानि ॥ ४८ ॥

CON: यस्यां सुधादगना सुकाटनीलोत्तनिमित्तानां गृहवेहलीनां भासा रिणोषु अलिन्देषु मोमयगोमृगानि न चन्द्रैव एव ।

TRANS In which city simple minded women did not besmear with cow-dung the open spaces in front of the thresholds of the houses which were covered by the lustre of these thresholds made up of emeralds green like parrots, bodies

गोपानसीषु क्षणमास्थितानामालम्बिभिश्चन्द्रकिणा कलापै ।

हरिन्मणिश्यामतृणाभिरामैर्गृहाणि नीधरैरिव यत्र रेजु ॥ ४९ ॥

CON यत्र गृहाणि गोपानसीषु क्षणमास्थिताः चन्द्रकिणा आलम्बिभिः कलापैः हरिन्मणिश्यामतृणाभिरामैः नीधरैः इव रेजु ।

TRANS : Wherein, houses appeared charming as if with thatches beautiful like emerald green moss, on account of the hanging tails of peacocks, as they perched for a while on the supporting beams of the roof

बृहत्तुलैरप्यतुलैर्वितानमालापिनद्धैरपि चावितानं । (१९५५)

रेजे विचित्रैरपि या सचित्रैर्गृहैर्विशालैरपि भूरिशालै ॥ ५० ॥

CON या बृहत्तुलैः अपि अतुलैः वितानमालापिनद्धैः अपि च अवितानं विचित्रैः अपि सचित्रैः विशालैः अपि भूरिशालैः गृहैः रेजे ।

TRANS Which city shone with houses which though 'बृहत्तल' (having large beams) were also अतुल (incomparable), though वितानमालापिनद्ध (covered by a series of canopies) were also अवितान (well furnished lit non empty) though विचित्र (wonderful) were also सचित्र (decorated with paintings) and though विशाल (spacious) were also भूरिशाल (having many apartments)

चिक्रसया कृत्रिमपत्रिपद्भक्ते कपोतपालीषु निकेतनानाम् ।

मार्जारमध्यायतनिश्चलाद्गम्य यस्या जन कृत्रिम एव मेने ॥ ५१ ॥

CON यस्याः निकेतनानां कपोतपालीषु कृत्रिमपत्रिपद्भक्ते चिक्रसया मध्यायतनिश्चलाद्गम्य मार्जार अपि जनः कृत्रिम एव मेने ।

TRANS In which city people mistook as an artificial cat even a rear cat which stood with its body extended and still with a desire to catch the rove of artificial birds on the aviaries of houses

क्षितिप्रतिष्ठोऽपि मुसारविदंबधूजनश्चन्द्रमधश्चकार ।

अनोतनक्षत्रपयानि यत्र प्रासादशृङ्गाणि बृधाध्ययशत् ॥ ५२ ॥

CON यत्र वधूजनः क्षितिप्रतिष्ठ अपि चन्द्र मुत्तारविन्दैः अधश्चकार;
अतीतनक्षत्रपथानि प्रासादशृंगाणि वृथा अव्यरुक्षत् ।

TRANS: Where, ladies, even situated on earth, excelled the
moon by their lotus-like faces, (hence) they climbed in vain the
spires of palaces which rose above the path of stars.

रम्या इति प्राप्तयती. पताका रागं विविक्ता इति वर्धयन्ती. ।

यस्यामसेवन्त नमद्वलीका. समं वधूभिर्वलभीर्युवान् ॥ ५३ ॥

CON: यस्या युवानः रम्या इति पताकाः प्राप्तयतीः, विविक्ता. इति
रागं वर्धयन्ती., नमद्वलीका, वलभीः वधूभिः. समं असेवन्त ।

TRANS: In which city young men resorted to topmost
apartments, which were beflagged and hence charming, which
enhanced passion being solitary and which had curving roofs,
along with their wives, who were famous as beauties, who aroused
love by their purity, and who had curved lines on their bellies

सुगन्धितामप्रतिपत्नपूर्वा विभ्रन्ति यत्र प्रमदाय पुंसाम् ।

मधूनि वक्त्राणि च कामिनीनामोदकर्मव्यतिहारमीयु ॥ ५४ ॥

CON: यत्र अप्रतिपत्नपूर्वा सुगन्धिता विभ्रन्ति मधूनि कामिनीनां च
वक्त्राणि पुसा प्रमदाय आमोदकर्मव्यतिहार ईयुः ।

TRANS: Where wives as well as the mouths of beautiful
damsels, possessed of an effortless fragrance, mutually exchanged
it, to the great delight of their lovers

रतान्तरे यत्र गृहान्तरेषु विरदिनिर्यूहविटङ्कनीड. ।

रतानि शृण्वन्वयसा गणोऽन्तेवासित्वमाप स्फुटमङ्गनानान् ॥ ५५ ॥

CON यत्र गृहान्तरेषु विरदिनिर्यूहविटङ्कनीड वयसां गण. अङ्गनानां
रतान्तरे रतानि शृण्वन् अन्तेवासित्वं आप स्फुटम् ।

TRANS: Where, inside houses the host of birds, which
had for their nests the aviaries on the turrets of balconies, clearly
became the disciples of ladies, hearing their murmuring talk
during dalliance

छन्नेप्यपि स्वष्टतरेषु यत्र स्वच्छानि नारीकुचमण्डलेषु ।

आकाशसाम्यं दधुरम्यराणि न नामत. केवलमर्थतोऽपि ॥ ५६ ॥

CON: यत्र छन्नेषु अपि स्वष्टतरेषु नारीकुचमण्डलेषु स्वच्छानि
अम्यराणि केवलं नामत. न मर्थत. अपि आकाशसाम्यं दधु ।

TRANS Where the bright garments on the plump breasts of women which (breasts) though covered (by these), were clearly visible, bore resemblance with the sky not only in the name (अम्बर) but also in sense (both being transparent)

यस्यामजिह्वा महतीमपडका सीमानमत्याययोऽत्यजन्त । (1965)
जनैरजातस्खलनैर्न जातु द्वयेऽप्यमुच्यन्त विनीतमार्गा ॥ ५७ ॥

CON यस्या अजिह्वा अपडका महती सीमान अत्यजन्त अत्यायतय द्वये अपि विनीतमार्गा अजातस्खलनैर्न जनै जातु न अमुच्यन्त ।

TRANS Where both types of विनीतमार्गा (1 well laid paths 11 modest courses of conduct) were not abandoned by people, who never tripped on these- (मार्गऽways) which were अजिह्वा- (1 straight 11 free from deceit), अपडका (1 mudless 11 sinless), महती सीमान अत्यजन्त (1 which never outstretched their boundaries 11 which never deviated from code of propriety) and अत्यायतय (1 very extensive 11 having a great future)

परस्परस्पर्धाधिरार्ध्यरूपा पौरस्त्रियो यत्र विधाय वेधा । (1960)
श्रीनिर्मितिप्राप्तघुणक्षतैकवर्णोपमावाच्यमल ममार्ज ॥ ५८ ॥

CON यत्र परस्परस्पर्धाधिरार्ध्यरूपा पौरस्त्रिय विधाय वेधा श्री-निर्मितिप्राप्तघुणक्षतैकवर्णोपमावाच्यमत्र ममार्ज ।

TRANS - Having created the women in which city as endowed with superb beauty vying with one another's the creator wiped out adequately the stigma of his craft being compared to the single chance letter incised (in wood) by an insect, when he created Lakṣmī (as a single specimen of loveliness)

क्षुण्ण यदन्त वरणेन वृक्षा फलन्ति कल्पोपपदास्तदेव ।

अध्ययुयो यामभयञ्जनस्य या सम्पदरता मनसोऽप्यगभ्या ॥ ५९ ॥

CON यद् अन्त वरणेन क्षुण्ण कल्पोपपदा वृक्षा तदेव फलन्ति; (किन्तु) या अध्ययुव जनस्य या सम्पद अभवन् ता मनस अपि अगभ्या ।

TRANS The desire-yielding trees give whatever is longed for by one's heart but the prosperities which the citizens of that city enjoyed were even beyond the range of (longings by) mind-

कला दधान सकला स्वभाभिरभ्वास्यन्सोधसिताभिराशा ।
या रेवतीजानिरियेष हातु न रोहिणेयो न च रोहिणीश ॥ ६० ॥

CON सकला कला दधान सोधसिताभि स्वभामि आशा उद्भास्यन् रेवतीजानि रोहिणेय या हातु न इयेप, रोहिणीश च न ।

TRANS Which city neither the Lord of Revati is the son of Rohini (=Balarāma), nor the lord of Revati is the lord of Rohini (=Moon) desired to leave,— (the former) who was a master of all-arts who illumined the quarters by his lustre white like whitewashed mansions, and (the latter) who was possessed of all digits and who illumined the quarters by his nectar-white rays

बाणाह्वय्याहतशम्भुशक्तेरासत्तिमासाद्य जनार्दनस्य ।
शरीरिणा जैत्रशरेण यत्र निश डकमूये मकरध्वजेन ॥ ६१ ॥

CON यत्र बाणाह्वय्याहतशम्भुशक्ते जनार्दनस्य आसत्ति आसाद्य शरीरिणा जैत्रशरेण मकरध्वजेन नि शक्यं उपे ।

TRANS Where Madana of conquering arrows dwelt in a corporeal form, without fear, having obtained the proximity of Janārdana, who had overcome the power of Siva, during the fight with Bānāsura

निवेद्यमाणेन शिवैर्मन्दभिर्ध्यास्यमाना हरिणा चिराय ।
उद्रश्मिरत्नाङ्कुरधाम्नि सिन्ध्यायाह्वारत मेरायमरावती या ॥ ६२ ॥

CON शिवै मरुदभि चिराय निवेद्यमाणेन हरिणा अध्यास्यमाना उद्रश्मिरत्नाङ्कुर धाम्नि सिन्धौ (स्थिता) या मेरो अमरावती आह्वारत ।

TRANS Which city ruled over by Hari, who was long fanned by holy (sea-) breezes and which (city) was situated in the ocean, shining with the rays of jewels flashing up, as though challenged Amaravati situated on Meru which shines with rays of jewels flashing up, and which (Amaravati) is ruled over by Indra, waited upon by Rudras and Maruts

स्तिथ्याञ्जनश्यामरश्चि मुपुत्तो षष्ठा द्वयाभ्यतितयर्षकान्ते ।
विशेषको वा विशिषोप यस्या श्रिय त्रिलोक्येतिच्छ स एव ॥ ६३ ॥

CON : स्निग्धाञ्जनदयामरुचि सुवृत्त. त्रिलोकीतिलकं स एव विशेषकं
या यस्या अर्धवृत्तवर्णकान्तेः वध्वाः इव श्रियं विशिषेप ।

TRANS : He himself, the crest mark of the three worlds, possessed of a lustre dark like glossy collyrium, and virtuous, enhanced the beauty of that city wherein the purity of castes was unimpaired, like the crest mark of a lady which is dark in lustre due to glossy collyrium, is well rounded, increasing the beauty of a lady whose complexion and beauty are unimpaired.

तामोक्षमाण स पुरं पुरस्तात्प्रापत्प्रतोलीमतुलप्रताप ।

वज्रप्रभोद्भासिसुरायुधश्रीर्या देवसेनेव परैरलङ्घ्या ॥६४॥

CON : अतुलप्रतापः स ता पुर ईक्षमाण. पुरस्तात् प्रतोलीं प्रापत्
वज्रप्रभोद्भासिसुरायुधश्री. या देवसेना इव परैः अलङ्घ्या ।

TRANS : He, of matchless valour, who was looking at the city, reached the main road which was east-bound, the road which displayed the beauty of a rainbow by the flashing lustres of diamonds (in Toranas etc.), and which was unassailable by enemies like the army of the gods which has the lustre of weapons of gods heightened by the the lustre of the thunderbolt.

प्रजा ह्वाद्गगादरविन्दनाभे शम्भोर्जटाजूटतटादिवाप ।

मुखाविषाय श्रुतयो विधातु पुरान्निरीयुर्मुंरजिदध्वजिन्य ॥६५॥

CON : अरविन्दनाभेः अद्गतात् प्रजा. इव, शम्भोः जटाजूटतटात् आपः
इव, विधातुः मुखात् अथ श्रुतय इव ,पुरात् मुंरजिदध्वजिन्यः निरीयुः ।

TRANS : Then emerged out from the city the armies of Kṛṣṇa, like all beings emerging from the body of Lord Viṣṇu, waters (of Gaṅgā) from the matted hair of Śiva or the Vedas from the mouth of Brahmā.

दिलप्यद्भिरन्योन्यमुष्णाप्रसङ्गस्तलत्तलीनं हरिभिविलोळं ।

परस्पररोत्पीडितवानुभागाः दुग्धेन निरस्यन्मसुस्तथयात् ॥६६॥

CON : अन्योन्यमुष्णाप्रसङ्गस्तलीनं दिलप्यद्भिः विलोळं हरिभिः
असवशतः परस्पररोत्पीडितवानुभागाः दुग्धेन निरस्यन्मसुः ।

TRANS : The horse-men went forward with difficulty with knees rubbing against knees, and the horses restive as they rubbed

against one another with the bridle-bit, slipping out of their mouths which came in contact with one another.

निरन्तरालेऽपि विमुच्यमाने दूरं पथि प्राणभृतां गणेन ।

तेजोमहद्भिस्तमसेव दीपैर्द्विपरसम्बाधमयाम्बभूवे । ६७॥

CON : तमसा इव प्राणभृता गणेन निरन्तराले अपि पथि दूरं विमुच्यमाने तेजोमहद्भिः द्विपैः दीपैः इव असम्बाध अयाम्बभूवे ।

TRANS : (Then) with the multitude of beings, leaving the thronged street clear for quite some distance like darkness leaving a street it had fully occupied, the elephants of great might went ahead, unimpeded, like very lustrous lamps.

शनैरनीयन्त रथात्मतन्तो रथाः क्षितिं हस्तिनखादखेदैः ।

सयत्नसूतायतरश्मिभुग्न्ग्रीवाप्रसंसवतयुग्मेस्तुरङ्गैः ॥ ६८ ॥

CON : रथात् पतन्तः रथाः सयत्नसूतायतरश्मिभुग्न्ग्रीवाप्रसंसवतयुग्मैः अखेदैः तुरङ्गैः हस्तिनखात् शनैः क्षितिं अनीयन्त ।

TRANS : The chariots, rolling speedily, were taken to ground from the earth-mound (at the city gate) slowly by the untired horses, with the yokes touching the top of their necks which were bent due to pulling of reins by charioteers with effort.

बलोमिभिस्तत्क्षणहीयमानरथ्याभुजाया बलयैरिवास्या ।

प्रायेण निष्क्रामति चक्रपाणौ नेष्टं पुरो द्वारवतीत्वमासीत् ॥ ६९ ॥

CON : बलोमिभिः बलयैः इव तत्क्षणहीयमानरथ्याभुजायाः अस्याः पुरः चक्रपाणौ निष्क्रामति प्रायेण द्वारवतीत्वं इष्टं न आसीत् ।

TRANS : As the discus-wielder went away, that city, whose hands in the form of streets were immediately shorn of their bracelets in the form of army columns, did not probably like her being द्वारवती (i. e. a city having gates).

पारेजलं नीरनिघेरपश्यन्मुरारिरानीलाशराशी ।

वनावलीदत्कलिकासहस्रप्रतिक्षणोत्कूलितशैवलाभाः ॥ ७० ॥

CON : मुरारिः नीरनिघेः पारेजलं आनीलपलाशराशीः प्रतिक्षण-उत्कूलितशैवलाभाः वनावलीः अयद्वत् ।

TRANS : Murari saw, beyond the waters of the ocean, rows of forests, which had darkblue mass of foliage and which

appeared like moss thrown up (by the ocean) every moment, by thousands of waves

लक्ष्मीभृतोऽभोधितटाधिवासान्द्रुमानसो नीरदनीलभास ।

लतावधूसप्रयुजोऽधिवेल बहूकृतान्स्वानिव पश्यति स्म ॥७१॥

CON असौ लक्ष्मीभृत अभोधितटाधिवासान नीरदनीलभास लतावधूसप्रयुज अधिवेल द्रुमान् बहूकृतान् स्वान् इव पश्यति स्म ।

TRANS He saw trees on the shores which were beautiful, which grew on the seashore, which were blue like clouds and which were united with beloved like creepers and which looked like multiplications of his own self, which were associated with Lakṣmī which dwelt on sea shore, which were darkblue in complexion like clouds and which were in the company of creeperlike beloveds

आश्लिष्टभूमि रसितारमुच्चैर्लोलद्भुजाकारबृहत्तरङ्गम् ।

फेनायमान पतिमापगानामभावपस्मारिणमाशशङ्के ॥७२॥

CON आश्लिष्टभूमि उच्चै रसितार लोलद्भुजाकारबृहत्तरङ्ग फेनायमान आपगाना पति असौ अपस्मारिण आशशङ्के ।

TRANS He suspected the lord of rivers (i e the ocean) which was embracing the land, roaring loudly had mighty waves resembling waving hands and was foamy, - to be a person suffering from epileptic fit, who crawls on the ground shouts loudly, whose arms are tossed above like big waves and who emits froth (from his mouth)

पीत्वा जलाना निधिनातिगाध्याद् वृद्धिगतेऽप्यात्मनि नैव मान्ती ।

क्षिप्ता इवेन्दो स ह्योऽधिवेल मुषतावलीराकलयान्चकार ॥७३॥

CON जलाना निधिना अतिगाध्याद् पीत्वा वृद्धिगते अपि आत्मनि नैव मान्ती क्षिप्ता इन्दो इव इव स मुषतावली आकलयान्चकार ।

TRANS He thought the rows of pearls (on the shores) to be as though lustres of the moon which were drunk by the ocean through excessive greed and then as these could not be contained within itself even at flowid-, were belched out.

साटोपमूर्धामनिदा नदन्तो ये प्लावयिष्यति समततोऽमी ।

तायेवदेशान्निभूत पयोधे सोऽभासि मेघान्पिपत्तो इवरां ॥७४॥

CON अमी साटोप अनिश नद त ये उर्वी समन्त ल वयिष्यन्ति
तानि अम्भासि पयोधे एकदेशात् निभृत पिबत मेवान् स ददर्श ।

TRANS He saw clouds secretly drinking waters from one
area of the ocean, by which waters they will later be flooding the
earth on all sides, while continuously rumbling aloud

उद्धृत्य मेघस्तत एव तोयमर्थं मुनीन्द्रैरिव सम्प्रणीता ।

आलोकयामास हरि पत-तीर्नदी स्मृतीर्वेदमिवाम्बुराशिम् ॥७५॥

CON मुनी द्रै तत अर्थं इव मेघं (तत) एव तोय उद्धृत्य सम्प्रणीता
अम्बुराशि पत-ती नदी वेद (पत ती) स्मृती इव हरि आलोकयामास ।

TRANS Hari saw rivers, which are created by clouds
taking waters from the ocean, falling therein, like smृतis which
are composed by great sages by taking out the import of Vedas,
are found merging in Vedas

विक्रीय दिश्यानि धनान्युरुणि द्वैष्यानसावुत्तमलाभभाज ।

तरीषु तत्रत्यमकल्गु भाण्ड सायात्रिकानावपतोऽभ्यनन्दत् ॥७६॥

CON दिश्यानि उरुणि धनानि विक्रीय उत्तमलाभभाज तत्रत्य अकल्गु
भाण्ड तरीषु आवपत द्वैष्यान सायात्रिकान् असौ अभ्यनन्दत् ।

TRANS He greeted the sea-faring islanders (there) who
having sold valuable articles from different quarters and obtaining
good profit, were loading in their boats rich merchandise from
that place

उत्पित्तसवोऽन्तर्नदभर्तुहृच्चैर्गरीयसा नि श्वसितानिलेन ।

पयासि भवत्या गरुडध्वजस्य ध्वजानिवोच्चिक्षिपिरे फणीन्द्रा ॥७७॥

CON नदभर्तु अन्त उत्पित्तसव फणीन्द्रा भवत्या गरुडध्वजस्य ध्वजान्
इव गरीयसा नि श्वसितानिलेन पयासि उच्चै विक्षिपिरे ।

TRANS. Lordly serpents, wishing to jump out of the
ocean threw waters high up by their powerful outbreaths, which
(waters) were as if banners of Vishva (जगत्) through devotion-

तमागत वीक्ष्य युगान्तवन्धुमुत्सङ्गात्पुमान्पुत्राणि ।

प्रत्यु-गामेव गुरुप्रमोदप्रसारितोऽपुद्गततरङ्गवाह ॥७८॥

CON युगान्तवन्धुमुत्सङ्गात्पुमान्पुत्राणि त वीक्ष्य
गुरुप्रमोदप्रसारितोऽपुद्गततरङ्गवाह प्रत्युत्प्रगा

TRANS · On seeing him arrive there, -(him) who was his friend in distress and who lay on the bed of its lap, the ocean, with the arms in the form of lofty waves extended in great delight, went out to greet him as though

उत्सङ्गिताम्भ कणको नभस्वानुदन्वत रवेदलवान्ममार्जं ।
तस्यानुवेलं व्रजतोऽधिवेलमेलालतास्फालनलव्यगन्धः ।७९॥

CON उत्सङ्गिताम्भ कणक एलालतास्फालनलव्यगन्धः उदन्वतः
नभस्वान् अधिवेल व्रजतः तस्य स्वेदलवान् अनुवेल ममार्जं ।

TRANS: As he went along the sea shore, the sea-breeze, laden with spray of water and fragrant through contact with cardamum creepers, removed, every moment, the drops of perspiration of him.

उत्तालतालीवनसंप्रवृत्तसमीरसीमन्तितकेतकीका ।
आसेदिरे लावणसैन्धवीनां चमूचरं कञ्चभुवा प्रदेशा ॥८०॥

CON: चमूचरं उत्तालतालीवनसंप्रवृत्तसमीरसीमन्तितकेतकीका. लावण-
सैन्धवीना कञ्चभुवा प्रदेशा. आसेदिरे ।

TRANS · The soldiers (then) reached the regions of the marshy tracts near the briny ocean, wherein Ketaki plants were parted (in sheafs) by the breeze which blew from the clusters of high palm-trees.

लवङ्गमालाकलितावतसास्ते नारिकेलान्तरप पिवन्त ।
आस्वादिताद्रंक्रमुका समुद्रादभ्यागतस्य प्रतिपत्तिमोयुः ॥८१॥

CON: लवङ्गमालाकलितावतसा नारिकेलान्तरप. पिवन्तः आस्वा-
दिताद्रंक्रमुका ते समुद्रान् अभ्यागतस्य प्रतिपत्ति ईयुः ।

TRANS They (i. e soldiers), donning decorations of garlands of clove blossoms, drinking the water in the cocoanuts and eating the green betel nuts, received from the ocean a reception as guests.

तुरगगनाकुलम्य परित परमेकतुरंगजन्मनः
प्रगथिनभूभूत. प्रनिपथ मथितस्य भूश महीभूता ।
परिचलतो चलानुजयलस्य पुर. सतत धृतधिय-

तुरगगनाकुलम्य परित परमेकतुरंगजन्मनः

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CON : परितः तुरगशताकुलस्य, प्रतिपथं प्रमथितभूभृतः सततं घृतश्रियः
 पुरः परिचलतः ब्रह्मानुजवलस्य, परं एकतुरंगजन्मतः महीभृता भृशं मथितस्य
 चिरविगतश्रियः जलनिधेः च तदा महद् अन्तरं अभवत् ।

TRANS : And then there arose a great distance (also a
 great difference) between the army of Kṛṣṇa, which was marching
 on, which was full of hundreds of horses on all sides, which
 subjugated kings on every route and which always was glorious,
 like the ocean which has been the origin of only one horse, which
 has been severely churned by a mountain, and which is bereft of
 lakṣmi since long.

इति श्रीमाघकृती शिशुपालवधे महाकाव्ये ध्यङ्गके पुरीप्रस्थानो नाम
 तृतीयः सर्गः ।

NOTES

Canto I

शिशुपालवधम्— The title शिशुपालवधम् can be explained in two ways (1) शिशुपालस्य वधः शिशुपालवधः । शिशुपालवधमधिकृत्य कृतं काव्यं शिशुपालवधम् । according to पाणिनि० IV 3 87 (अधिकृत्य कृते प्रत्ये), enjoining the addition of अण् प्रत्यय to the word expressive of the subject matter. But this अण् प्रत्यय causes the वृद्धि of the first vowel of the word to which it is added. So the correct form should have been शैशुपालवधम्. But convention has sanctioned the optional dropping of the अण् प्रत्यय in case of आख्यायिकाs as per कात्यायन's वार्तिक "लुबाख्यायिकास्यो ह्रस्वः" Stretching the meaning of 'आख्यायिका' to mean any narrative in general, the form शिशुपालवधम् can be defended. (2) शिशुपालस्य वधः शिशुपालवधः । तस्य प्रतिपादकं काव्यं शिशुपालवधम् । प्रतिपाद्यप्रतिपादकयोरभेदोपचारात् । 'काव्य'— विशेषणत्वात् नपुंसकत्वम् ।

Every literary composition should begin with either आशी (blessing), नमस्क्रिया (salutation) or वस्तुनिर्देश (direct reference to the subject matter). Our Kāvya begins with वस्तुनिर्देश though the word 'श्री' at the beginning of first canto also can be taken as a token मङ्गल. Each canto in शिशुपालवधम् has also the word 'श्री' in its concluding stanza.

(1) श्रियं पतिः The Lord of Lakṣmī (refers to Kṛṣṇa who is an avatāra of Viṣṇu) वसुदेवस्यपत्निं वसुधं dwelling in the house of Vasudeva (Kṛṣṇa's father) The presence of the omnipresent जगन्निवास कृष्ण in a small place develops the figure 'अधिक', so also जगन्निवासस्य जगदेकजगन्निवासित्व इति विरोधश्च । Also the figures वृहस्पतिः and सप्तर्षिः are there हिरण्यगर्भादङ्गम् मुनिः — The sage (Nārada) born of Hiranyagarbha (=Brahma) This sage Nārada is one of the ten प्रजापतिs (progenitors) created by Brahmā. Though one of the प्रजापतिs, he did not participate in the creation of the world. He is always known as a great विष्णुभक्त who with his महती शीघ्रा 10 his hands moves in the three worlds conveying messages and news between gods and

men; and also creating numerous well intentioned quarrels. Here, he is coming with a momentous message from Indra to Kṛṣṇa.

(2) Nārada, descending down as a shining mass of lustre makes people wonder struck. Is this the Sun? No; for the sun journeys obliquely. Is he Fire? No; for the fire flares upwards! What is this lustre, that falls down emitting brilliance on all sides? Thus wondered the onlookers अनूहसारथि—The Sun, who has the thighless (अनूह) अरुण as his charioteer. अरुण, son of विनता and कश्यप was born in an egg. As the egg was prematurely hatched by the impatient mother विनता, अरुण was born thighless. The figures of speech are व्यतिरेक and सप्त-देह. [Whenever two or more अलङ्कार' co-exist, either सङ्कर or संसृष्टि will also be there.]

(3) Kṛṣṇa cognised Nārada by stages. First he was seen as a mass of lustre; then as an embodied being; then as the limbs became visible he was known to be some man; and lastly he was identified to be Nārada. The अलङ्कार is काव्यलिङ्ग as the recognition of Nārada is poetically accounted for.

(4) Verses 4 to 10 describe sage Nārada. Each of these verses acts like an adjectival phrase qualifying अम् (नारद) in V 3, thus making a वृत्तक. A group of verses forming a grammatical unit is given a technical name as per the number of verses therein (cp. द्वाभ्यां युग्ममिति प्रोचन त्रिभिः श्लोकैः विशेषकम् । कलापकं चतुर्भिः स्वात्तदूर्णं कुलकं स्मृतम् ॥) अपोऽन— just below. समुद्र-कपर्पूरपरामपाण्डुर— white like heaped camphor powder. दण्डोदितप्लवङ्गद-वृत्तिः— (Lord Śiva) who tosses up during revelry (Kṛṣṇa) (of Tandava dance) his elephant-hide. This hide is said to be the skin of a demon गजागुर who was threatening the universe through his great power and was killed by Lord Śiva. शम्भुना स्युटोपमं— Nārada, camphor-white in complexion, situated for a moment under dark clouds resembled शम्भुगौर शिव tossing up the dark elephant-hide over head through sport.

(5) अम्बोदहरेतरमृतोः— having the (tawny) lustre of lotus-pollen. विराडपिप्पला—tawny through ripening. गुडिनःपुष्पैः—growing

on snowy slopes घराघर्वेद्र - the lord of mountains i e Himalaya.
The अलङ्कार is उत्प्रेक्षा

(6) विनङ्गमयीञ्जीयुज् - wearing a tawny girdle of Muñjā grass.
अर्जुनच्छवि- fair complexioned एणाजिन- deer skin अञ्जनद्युति-
dark like collyrium शितिवासन-Balarāma (elder brother of Kṛṣṇa,
known for his dark blue (शिति) garment विडम्बयन्तम्-resembling,
imitating The figure of speech is उपमा

(7) विहङ्गराज- Garuda. हिरण्ययो. . तन्तुभि कृतोपवीतम्-
Nārada's sacred thread was made of fibres of creepers growing in
golden ground (on slopes of Meru) these fibres, ostensibly,
looked like golden threads. The अलङ्कार is उपमा

(8) चमूह a type of deer कुय- painted cloth used as an
elephant's housings इन्द्रवाहन नागेन्द्र- Airavata, the vehicle of
Indra The figure of speech is उपमा.

(9) अञ्ज-continuously आस्फालित- struck वहलकी- lute
तृण- string. दत्त- rubbed Nārada was holding a rosary (अक्षमाला)
of crystal-beads in his hands The upper part of the rosary
seemed as if to be made up of red coral beads, as the white
crystal beads in that portion were tinged red by the red lustre of
the shining thumb-nail of Nārada The figure of speech is thus
सदृश, whereon is based an उत्प्रेक्षा

(10) नमस्कृत्-wind There are a number of technical musical
terms used here by माय These are श्रुति, स्वर, ग्राम and मूर्च्छना
We briefly annotate these here A स्वर (musical note) is defined
as ध्रुपनन्तरभाषी य स्निग्धोऽनुरणनात्मकः । स्वतो रञ्जयति श्रोतुश्चित्तं च
स्वर उच्यते ॥ ' It is a resounding sweet note which follows the
utterance of श्रुति श्रुति is defined as "श्रुतिर्नाम स्वरारम्भकावयव-
सम्पन्नम् " (श्रुति is the initial sound in a musical note) There
are a number of श्रुतिसु under each स्वर There are 22 श्रुतिसु
under the seven स्वरः of the Indian musical scale The seven
स्वर in Indian music are सा रे ग म प ध नि च श्रुतिभ्यस्तु स्वरा
सदृशवदन्त्ययारमदन्ता । पञ्चमो पञ्चमश्चापि निपाद इति गण्यते ॥ तेषां
ग्रामाः श्रुतिमप्यनीत्येवमशा ॥" The श्रुतिसु of each स्वर are thus

enumerated : चतुश्चतुश्चतुश्चैव षड्जमध्यमपञ्चमाः । द्वे द्वे निपादगान्धारौ त्रिभिर्त्रयमधैवतो ॥” A ग्राम (gamut or scale of music) is made up of groups of स्वर (स्वराणां सन्दोहो ग्राम इत्यभिधीयते ।) There are three ग्रामसः viz. षड्जग्राम, मध्यमग्राम and गान्धारग्राम. Lastly a मूर्च्छना is a regulated rise or fall of the seven notes (जमात्स्वराणां सप्तमाम् रोहश्चावरोहणम् । सा मूर्च्छंत्युच्यते....॥) As the wind vibrated the strings of Nārada's lute (महती), there arose (automatically, without Nārada's effort) the seven स्वर with their ध्रुति; and the various ग्रामस and मूर्च्छनास got automatic expression. The figures of speech are अतिशयोक्ति and विभावना.

(12) पतद्ग-*Sun.* द्यलीयत-stood, alighted. Impf. 3rd person sing. of वि + ली 4 A 'to stand, to descend' तद्विवान्- a cloud.

(13) प्रयत्नोन्नमितानमत्कर्णैः--Whose hoods were bending even though attempted to be raised with efforts. न्यपायिषाताम्--Aorist-pass. 3rd per. dual of नि + धा 'to place'--'were placed' देवकी-सुत-Kṛṣṇa, son of Devaki.

(14) अर्घ्यं-adorable अर्घ्यादिवया सपर्यया-with worship consisting of अर्घ्यं and such other offerings. अर्घ्यं is an offering of some specified materials of worship to some venerable person. cp “अपः सविः कुशाघं च दधि सविः सतण्डुलम् । ययं सिद्धार्घ्यश्चैव अष्टाद्गोर्जः प्रकीर्तितः ॥” But, as Bhandare observes, it often consists of water alone given in a droop. पर्ययुजत्--Aor. 3rd per. sing of परि + पूज् 10P to worship. मनीषिणः--the wise. Figure : अर्घ्यान्तरन्यास.

(15) सुपाराञ्जनपर्वतो--The Snowy Mountain (viz. Himālaya) and the Dark Mountain (viz. Nilaparvata, which is a mythical Mountain, north of Meru, and is collyrium-dark in colour). Nārada and Kṛṣṇa are respectively compared to these two mountains. पिरन्तनः मुनिः--the ancient sage (Nārāyana). This sage, along with a companion sage Nara, are said to be two aspects of Lord Viṣṇu; and they performed rigorous austerities at Badari in Himālayas. Arjuna and Kṛṣṇa are supposed to be incarnations of Nara and Nārāyana respectively. अभिषययीविशत्--Aor. 3rd person sing of the causal of अभि + वि + श् १

(16) महानील sapphire कसकृप्—the destroyer of Kamsa. Kamsa, the maternal uncle of KRṢṆA, and king of Mathura was a great enemy of KRṢṆA. Kamsa had learnt through a prophecy that Devaki's eighth son would kill him. So he imprisoned Vasudeva and Devaki and started killing every child of theirs. Balarāma and KRṢṆA, the 7th and the 8th, were miraculously transferred to Gokula where they grew amongst cowherds. After killing several demon-agents of Kamsa KRṢṆA killed Kamsa himself. The figure of speech is निदर्शना because fair Nārada seated on a high seat near dark KRṢṆA is said to have robbed the beauty of moon on the rising mountain beside the dark evening. This निदर्शना is based on उपमा in "महा इव", hence सद्भकर also is there.

(17) अर्पित—worship प्रसेदिवम—pleased यज्वना प्रिय The favourite of sacrificers i. e. VIṢṆU (KRṢṆA) च अग्निर्वै देवानामयम विष्णु परम—ऐ वा आय—a noble person च "कुत्र शील दया दान धर्म सत्य वृत्तना। अद्राह इति येऽप्येतत् तानार्यान् सप्रचक्षते ॥" OR "कर्तव्यमाचरन्म अर्तव्यमनाचरन् ॥ तिष्ठति प्रकृताचारे स वा आर्य इति स्मृत ॥" Figure अर्यातरन्यास.

(19) यविशत—Aor 3rd per sing of वि + विच् to sit जिग य Perf. 3rd per sing of जि to conquer. जम्बू शृङ्गस्य—Dark KRṢṆA seated on a golden seat resembled the Jambu tree that adorns a peak of mountain Sumeru. According to Puranic geography Sumeru (or Meru) mountain is situated at the centre of the world with the सप्तद्वीप, spreading round it like petals of a lotus. (The seven द्वीप are जम्बू, पृथ्वी, मालमल, कुण्ड, क्रीडक, दाक्ष and पुण्डरीक) The जम्बूद्वीप (in which Bharatavarṣa is included) is so called because of a big Jambu tree dark with ripe fruit, standing on a peak of the golden mountain Meru just to the north of that द्वीप. The mountain Meru is one mass of gold, studded with jewels, 84000 yojans high, having the luminaries like sun and moon circling round it and having the heavenly regions on its peaks. The Figure वृत्तना

(20) त्रयस्त्रिंशत्—gold तारायित—Moon (who is supposed to have married twenty three daughters of Dakṣa) त्रयस्त्रिंशत्—g the

twenty-seven lunar mansions). वाहवजासवेदस्—The submarine fire known as वडवानल According to महाभारत the वडवानल is the flaming anger of a sage Aurva, born in भृगु family, who struck blind his adversaries, the कांसवीर्य, by his lustre His anger, threatening to consume the universe, was accomodated in the ocean for safety of the universe. According to Harivans'a वडवानल is a devouring fire created from the thigh by a celibate sage श्रीव who was pressed by gods to beget worthy offspring; and which fire was deposited in ocean for the safety of the universe. According to प्रयागमाहात्म्य, वाहव was a son of दधीचि begotten in a वडवा (mare). His appetite was all-devouring and posed a problem for the universe. Sarasvati successfully lured him to ocean to quench his appetite by the inexhaustible ocean waters Some scholars feel that the conception of वडवानल arose to explain either the absence of over-swelling by ocean inspite of huge addition of waters every moment or to explain the high temperature at the bottom of sea or to explain the phenomenon of hot geysers Figure . उपमा

(21) रथाद्वयगणि—The discus-wielder (Kṛṣṇa). The white rays from Nārada's body mixing with the dark ones from Kṛṣṇa's looked like white rays of moon shining through dark rustling leaves.

(22) तपिच्छ—flower of तपिच्छ (i e तमाल) tree. सप्तच्छद—flower of सप्तच्छद (i e सप्तपर्ण) tree. The 'Saptaschada'—like white rays of Nārada covered dark Kṛṣṇa, and the 'Tāpiccha'—like dark rays of Kṛṣṇa covered fair Nārada. And so the two appeared to have a common colour now! Figure . उत्प्रेक्षा

(23) The delight caused by Nārada's arrival could not be contained in the body of Kṛṣṇa, which was adequate to accomodate all the regions at the time of युगान्त (universal destruction) when he (as Viṣṇu) withdraws these within himself. युगान्त or कल्पान्त or प्रलय comes at the end of a cycle of the four युग— वृत्, त्रेता, द्वापर and कलि, together

years कैंटमद्विट्—Vijñu When during प्रत्यकाल Vijñu lay asleep on his serpent-bed, Brahmā was born in the lotus arising from his navel. Soon after two demons मधु and कैटभ were born from the ear-wax in Vijñu's ears. They threatened to devour Brahmā and were beheaded by Vijñu by his सुदर्शनचक्र Figure अधिक.

(24) Kṛṣṇa's lotus like eyes were dilated with delight on seeing sun like Nārada He aptly became पुण्डरीकाक्ष

(26) cp. Kirāta III 5 and 7

(27) समभावि—Aor. pass 3rd per sing of सम् + भू to be capable. नृत्रं—dispelled अनुत्तम तम—The unsurpassed darkness (of ignorance).

(28) This verse contains a क्लिष्टोपमा wherein the creator is compared to some wealthy father. The creator wishing well of the created beings wanted to place his treasure of Vedas in the safe custody of Nārada, just as the father, wishing well of his children, should keep his wealth in some 'strong room'. The treasure of Śrutis is imperishable though continuously transferred to new generations, just as the inheritance being vast is imagined to be inexhaustible though continuously used Both the creator and the father feel relieved due to the arrangements made for the safe custody of their wealth.

(29) cp " निरास्पद प्रदत्तुतूहलिश्वमस्मास्वपीन किमु नित्यूहणाम् ।
तथापि ब्रह्माण्वरी गिर ते मां श्रोतुमिष्टा मुखरीकरोति ॥ Kir. III 9.

(30) The divine sage, having no personal ambitions, can have no selfish motive in paying a visit to Kṛṣṇa So to ask what brings him will be presumptuous. But Kṛṣṇa says that the very honour conferred on him by Nārada by calling on him emboldens him to inquire about the motive of Nārada's visit. cp. for the thought Kum. VI 20, 61.

(31) Through Nārada, Māgha seems to be praising here his favourite deity विष्णु Nārada says that the उपासक of the पुद्गल is an end in itself, even, to the Yogins. The term 'पुद्गल' for Lord Vi. is very popular amongst the Bhāgavatas. cp. कर्मात्मनोऽपि नारायणस्य भागवत । जगत्सिंह लोचनं वेदे च प्रदत्त-
नारायणम् ८ — Dh. G. XV 18

(32) By paranomastic adjectives we get an implied comparison between the प्रस्तुत 'मुमुक्षु' and अप्रस्तुत 'a traveller'. A मुमुक्षु who traverses the path of salvation (मोक्षपथ) which is beset with obstructions (प्रतिरोधक) like violent passions (उदीर्णरागा) and which is very difficult to cross (अतिदुर्गम) being rarely trodden by people (जनैः अभीक्ष्ण अद्युण्णतया), finds his supreme goal (अग्रभूमि) in the form of (सायुज्य with) the Lord, from which goal there is no return. Similarly a traveller, journeying along a forest path, beset with robbers (प्रतिरोधक) and difficult to cross being little used by people, finds ultimately a safe haven (निरपायसथया अग्रभूमि) in his final destination. The figure, therefore, is समसोक्ति.

(33) The knowers of ancient lore (पुराविद) know the Supreme Lord VIṢṆU to be really the 'Primeval Being' (पुरातन पुरुष), who is intrinsically disinterested in creation (उदासितारम्), who is cognised with great difficulty by intellectual vision by yogins controlling their mind (निगृहीत कथञ्चन). He is really separate from प्रकृति (i.e. त्रिगुणात्मिका माया) and beyond the evolved नामरूपात्मक सृष्टि (बहिर्विकारम्). Magha is describing the Supreme Lord as a Vedāntin but he is using several terms common to Vedānta & Sāmkhya philosophy having much similarity in their meaning. Even the शारय 'पुरुष' is उदासीन and distinct from प्रकृति and the products (दिकर) of प्रकृति [viz महत्, अहङ्कार, मनसु, पञ्च ज्ञानेन्द्रिय, पञ्च कर्मेन्द्रिय, पञ्च तन्मात्र (i.e. सूक्ष्मभूत) and पञ्च महाभूत (i.e. स्थूलभूत)]. Only the Sāmkhyas believe in innumerable चेतन Puruṣas and अचेतन प्रकृति with no परमेश्वर to rule over the पुरुष or the प्रकृति, while the Vedāntins believe in the परमेश्वर creating the innumerable जीवात्मन्स (individual selves) and the त्रिगुणात्मिका सृष्टि by his divine power (माया).

(34) स्वपति- architect VIṢṆU is said to have raised up the earth (भूतल) and placed it on the top of a pillar in the form of serpent शेष, whose thousand heads were like the projections of it.

top of the pillar The मूल, thus raised, served as a roof to the world of Nagas (पाताल) The reference is to the lifting up of the ocean by VISHNU in his वराहावतार when the demon हिरण्याक्ष dragged the earth in the ocean Figure रूपक

(36) Nārada says that the Lord came down from the heaven to this earth as an अवतार to lighten the burden of the earth by destroying the wicked But actually he has made earth heavier by his form which encompasses विभुवन therein This apparent विरोधाभास is to be explained away by taking गुरु क्रियतेतराम् = is made all the more adorable

(37) उज्जासयितुम् - Infinitive from उत् + जस् (causal) 'to destroy' उपाजिहीयाः - arrived

(38) उपप्लुत - harassed क्षपातमस्काण्डमलीमस - darkened by the massive darkness of the night The figure of speech is प्रतिवस्तूपमा

(39) People praise KRṢṆA for killing persons like Kamsai who are after all minor personalities as compared to Hiranyākṣa and others killed by the Lord in his earlier avatars Such a praise of Hari (KRṢṆA) is rather a insult than a praise, like the praise, of a Hari (Lion) for killing a deer, when it is used to kill elephants!

(40) उज्वितश्रम - untiring वेष्टु - to destroy

(41) उपेद्र - VISHNU, in his वामनावतार, is called उपेद्र (India's younger brother), because वामन was the son of Kasyapa and Aditi and a younger brother to Indra) विश्वजनीन विश्वसर्वजनाय हितम् beneficial to all people अहिद्विष्ट - The enemy of Ah (i. e. demon Vṛtra) Right from R̥gvedic days Indra's destruction of वृत्रासुर is a famous exploit वृत्र was variously interpreted as winter, or drought or a cloud and Indra the sun god or storm god was said to have destroyed him by his वज्र (thunderbolt)

(42) दिति - One of the wives of Kasyapa and mother of demons (दंत्य) हिरण्यगर्भ वणिगु - A round about way of naming हिरण्यगर्भगणु इन्द्ररावनिवृद्धन - who destroyed the meaningfulness

(32) By paranomastic adjectives we get an implied comparison between the प्रस्तुत 'मुमुक्षु' and अप्रस्तुत 'a traveller'. A मुमुक्षु who traverses the path of salvation (मोक्षपथ) which is beset with obstructions (प्रतिरोधक) like violent passions (उदीर्णरागा) and which is very difficult to cross (अतिदुर्गम) being rarely trodden by people (जने अमीह्य अधुण्णतया), finds his supreme goal (अग्रभूमि) in the form of (स युज्य with) the Lord, from which goal there is no return. Similarly a traveller, journeying along a forest path, beset with robbers (प्रतिरोधक) and difficult to cross being little used by people, finds ultimately a safe haven (निरपायसन्नया अग्रभूमि) in his final destination. The figure, therefore, is समसोक्ति.

(33) The knowers of ancient lore (पुराविद) know the Supreme Lord विश्वु to be really the 'Primeval Being' (पुरातन पुरुष), who is intrinsically disinterested in creation (उदासितारम्), who is cognised with great difficulty by intellectual vision by yogins controlling their mind (निगृहीत कथञ्चन). He is really separate from प्रकृति (i.e. त्रिगुणात्मिका माया) and beyond the evolved नामरूपात्मक सृष्टि (वर्हिविकारम्). Magha is describing the Supreme Lord as a Vedantin but he is using several terms common to Vedānta & Sāmkhya philosophy having much similarity in their meaning. Even the सारय 'पुरुष' is उदासीन and distinct from प्रकृति and the products (विकर) of प्रकृति [viz. महत्, अहङ्कार, मनस्, पञ्च ज्ञानेन्द्रिय, पञ्च कर्मेन्द्रिय, पञ्च तन्मात्र (i.e. सूक्ष्मभूत) and पञ्च महाभूत (i.e. स्थूलभूत)]. Only the Sāmkhyas believe in innumerable चेतन Puruṣas and अचेतन प्रकृति with no परमेश्वर to rule over the पुरुषs or the प्रकृति, while the Vedāntins believe in the परमेश्वर creating the innumerable जीवात्मन्s (individual selves) and the त्रिगुणात्मिका सृष्टि by his divine power (माया).

(34) स्वपति- architect विश्वु is said to have raised up the earth (भूतल) and placed it on the top of a pillar in the form of a serpent शेष, whose thousand heads were like the projections at the

p of the pillar. The मूल, thus raised, served as a roof to the world of Nāgas (पाताल) The reference is to the lifting up of the ocean by VIṢṢU in his वराहावतार when the demon हिरण्याक्ष dragged the earth in the ocean Figure रूपक

(36) Nārada says that the Lord came down from the heaven to this earth as an अवतार to lighten the burden of the earth by destroying the wicked But actually he has made earth heavier by his form which encompasses त्रिभुवन therein. This apparent विरोधाभास is to be explained away by taking गुरु क्रियतेतराम् = is made all the more adorable

(37) उज्जासयितुम् - Infinitive from उत् + जस् (causal) 'to destroy' उपाजिहीयाः - arrived.

(38) उपप्लुतं - harassed. क्षपातमस्काण्डमलीमस - darkened by the massive darkness of the night. The figure of speech is प्रतिवस्तूपमा.

(39) People praise Kṛṣṇa, for killing persons like Kamsai who are after all minor personalities as compared to Hiraṇyākṣa and others killed by the Lord in his earlier avatāras Such a praise of Hari (Kṛṣṇa) is rather a insult than a praise, like the praise, of a Hari (Lion) for killing a deer, when it is used to kill elephants!

(40) उज्जितश्रम - untiring वेष्टु - to destroy.

(41) उपेन्द्र - Viṣṇu, in his वामनावतार, is called उपेन्द्र (Indra's younger brother), because वामन was the son of Kaśyapa and Aditi and a younger brother 'to Indra). विश्वजनीन विश्वसर्ग ज्ञाय हिंसम् beneficial to all people. अहिद्विष्ट - The enemy of Ah (i. e. demon Vṛtra) Right from R̥gvedic days Indra's destruction of वृत्रासुर is a famous exploit. वृत्र was variously interpreted as winter, or drought or a cloud and Indra, the sun was said to have destroyed him.

of the title 'इन्द्र' (इन्द्र इति इन्द्रः one who is glorious). हिरण्यकशिपु, a son of Kasyapa and Diti, was a formidable demon, who for long harassed gods and the three worlds. His son प्रसूत was a great devotee of Vishnu; and he was subjected to great torture by his father, to no purpose of course! Ultimately Lord Vishnu, presenting himself as Nara Simha (Man Lion incarnation) killed that demon.

(43) अगुर—वहनि (शिवनि) देवान् अघो अगुरः । पूर्वावत्—
first occurrence. तरुण्यन्—mighty.

(44) Ever since the Goddess of Fortune left the lords of the four Quarters viz इन्द्र, यम, वरुण and कुबेर, and went over to हिरण्यकशिपु, she obtained the stigma of चण्डालत्व. The list of (अष्ट) दिशामधीनाः as given by अमरकोश is : इन्द्रो वरुणः विदुर्वाहो मंत्रागो वरुणो मरुतः । कबेर ईशः चण्डः पार्श्वीनां दिशां प्रथमः ।

It was ब्रह्मा who was propitiated. पितामह—The wielder of Pinaka bow (i. e. Siva)

(50) Once Rāvāṇa shook Kaiṭṣa violently, scaring Pitravati, who in fear embraced S'iva forthwith. This sudden embrace by Parvati delighted S'iva very much. Rāvāṇa, being responsible for this happening, as if made a return-obligation for the boon he obtained from S'iva. Of course Siva taught a severe lesson to the audacious Rāvāṇa by pressing कलश by his toe, whereby Rāvāṇa's arms got pinned below it, and it took 1000 years for Rāvāṇa to make S'iva release him.

(51) In *ab* we get four imperative forms अवरुद, लुनीहि, पुषाण, हर. "When several different acts are described together is done by the same agent, the verbs expressive of those actions, are used optionally in the Imperative 2nd sing acc to 'समुच्चयेऽ-अवरुस्थाम्' (लोट्)—Pāṇ III 4 2" (Bhandare). नमुचिद्विट्—'Indra, the enemy of Namuci'. नमुचि was a demon, son of Kasyapa and Danu, who was on friendly terms with Indra first; but later on he fell out from him and was killed by Indra by a special weapon made of foam, at twilight, because Namuci was earlier promised by Indra that the latter will not kill him by day or night or by anything wet or dry

(52) अमृतम्—Airāvata's mate उच्चैश्च वसु— a divine horse which was one of the jewels to emerge at the time of अमृतमन्थन. It was assigned to Indra

(53) Kauṣṭhika—'Indra'. The word also means 'owl', and with some double meaning phrases a suggestion (च्वनि) of comparison with an owl is there. But no श्लेष develops because by context only इन्द्र is प्रस्तुत and कौशिक is अवस्तुत

(54) वैष्णव चक्र—The सुदर्शन of Lord Viṣṇu.

(55) In this stanza Rāvāṇa's attack on Kubera is compared (by double-meaning epithets) to a wild elephant's plunge in the Manasa lake (for double meanings see translation) शङ्ख—one of the nine treasures of कुबेर (cp पशोऽस्त्रिया महापद्म शङ्खो मकरकच्छपी । मृदुन्दुकुन्दनीशश्च श्वश्व निवयो नव ॥ —शब्दानन्द) मनुष्यमन्— an epithet of Kubera, regent of North, lord of wealth.

and a half brother of Ravana. He is युधामन्यु, with capital at अलका. His aerial car is पुष्पक, originally given by Brahmā to him, snatched away by Ravana and restored back by Rama. मानस—A lake near Kailāsa, it is said to be the home of राजहंस

(56) When प्रचेतस् (Varuna), in his battle with Ravana, would hurl his serpent-nooses at the latter, the serpents would run back, scared by Ravana's angry growl and entwine round the neck of Varuna himself. This is an example of विदमालङ्कार

(57) A very fine उत्प्रेक्षा in this verse tries to explain the natural habit of Yama's buffalo, as a buffalo, to hold the head low, as being caused by the weight of the horns before these were pulled out by Ravana, and then by the weight of shame at these being so pulled out!

(58) By the figure समासोक्ति, we have an implied comparison between the sun and a decorator. The sun, even in summer time (शुचौ समये स्थित) decorated Ravana's beloveds by pearl-like cool drops of perspiration, touching them by mild touch of his rays (असमग्रपातिभिः कराग्रैः), like a decorator, even though keeping limits of propriety (शुचौ समये स्थित) should decorate Ravana's beloved with a very light touch, through apprehension (सशक्त) of Ravana's displeasure.

(59) कृतासमग्र—(i) possessed of all digits (ii) expert in all arts. उत्कवितुम्—to make lovesick नर्मसाविष्य—the position of an adviser in love affairs

(60) The एहदन्तत्व of Ganeṣa is really due to a scuffle between Ganeṣa and Paraśurāma who was halted by Ganeṣa while entering Śiva's abode, as Śiva was asleep. When Paraśurāma, first knocked out by Ganeṣa, hurled the परशु of his at Ganeṣa, the latter, to honour that weapon gifted by Śiva to Paraśurāma, received it on one of his tusks, which was lopped off. Here Miṅha makes an उल्लेख that गणेश's एहदन्तत्व resulted from Ravana's plucking one of his tusks to provide ivory ear pendants for his

(63) In this somewhat tough stanza the main idea is that under Ravana's awe inspiring rule, both serpents as well as wicked persons gave up their harmful characteristics (See translation) The serpents could give up characteristics like द्विजिह्वता because they had assumed a human form while serving रावण acc to Mallinatha

(64) दिग्गजा cp ' ऐरावन पुण्डरीको वानन कुमुदोऽञ्जन । पुष्पदन्त सावभौम सुपतीकश्च दिग्गजा ॥ ' (Amarakoṣa)

(65) While captive divine damsels fanned Ravana with wet fans, they themselves heaved hot sighs of grief. Ravana was more comforted by these hot sighs than the cool fan breezes'

(66) In Ravana's capital, the six seasons became householders (वास्तव्यकुम्भिता यद्यु) simultaneously The six seasons made up three couples तप (m) & वर्षा (f), हिमामम (m) & शरद (f), सिद्धिर (m) & वसन्तलक्ष्मी (f) They had profuse progeny of flowers The idea of joint presence of six seasons is also referred to in "हस्ते लीलाकमलम्" (Megha) and Kum II 36 The figure अतिशयोक्ति

(67) Note the contrast between 'अमानव and अज' Rama, being 'मनो कुले जात' जानकी-सीता Figure अर्थात्तरयास

(68) निक्वपा—'near' (governs accusative) हनिर्यति— This future form has a past sense—'killed' When there is an idea of recollection of past event, by use of a स्मरणाय धातु and the word यत् is not used future is used to denote past as per 'अभिलाषन्ने लुट्' — Paṇ III 3 134

(69) छलनावर—deceitful शैलूप—actor Magha tells us here that Śiśupāla was a new incarnation of demon Ravana. He obviously is closely following Viṣṇupurāṇa (IV 14 11-15) in describing in this canto that Śiśupāla, in former existences was Hriṣṇyakaśipu and Ravana सिशुपाल—Śiśupāla, king of cedi, was the son of Damaghoṣa and Satvatī (Vasudeva's sister) As this son was born with three eyes and four hands the-scared parents wanted to caste him away but desisted therefrom on the advice of a voice from the sky The voice had also declared that

his slayer would be that person, on whose lap the boy would lose his extra eye and pair of hands. It turned out to be Kṛṣṇa, his cousin. Śiśupāla's mother who was Kṛṣṇa's aunt pleaded with Kṛṣṇa to spare her son. Kṛṣṇa promised to pardon a hundred offences committed by him. Śiśupāla developed a great enmity for Kṛṣṇa and met his death at Kṛṣṇa's hands. cp. "सिद्धपालः पुरा जातस्त्रिनेशस्य चतुर्भुजः । पितरो वाय त् दृष्ट्वा हातु वं चक्रतुर्मतिम् । उच्चचाराय नमति वागेवमररीरिणी । नैव त्याज्यो महाराज, शोमान् वीरो भविष्यति ॥ स चास्य वधको मावी यं दृष्ट्वा निपतिष्यत । ब्राह्म नेत्र च सट्टा तद् दृष्ट्वा पाल्यतामयम् ॥" (quoted by Vallabha).

(70) See note on previous verse. कराकान्तमहीमूत्—see translation for double meaning. "In his boyhood Śiśupāla combined in himself the characteristic features of Viṣṇu, Śivā and the moon. He had four arms like Viṣṇu, three eyes like Śivā, and a face like the full moon. But now, in his youth though these features have disappeared, he has attained such glory that he appears to be the sun himself in a human form." (Bhandare) अलङ्कारः—उपमा, दलेप, उद्देशा.

(71) ईशस्य, राक्षस्य, and दानवस are different families of demons, born from दिवि, रासा and द्यु respectively, all wives of वरुण. In this verse स्वयंभवाद् Śiśupāla is said to deride राक्षस and similar demons who were परदत्तमात्र. राक्षस, यक्ष and तारक्ष for example became powerful through Śivā's favour, while द्विरक्षस्यस्य and द्विरक्षस्यसिधु through Brahmā's. Figure: स्वयंभुवःस्वयंभुवः.

(72) दानवत—Yama. Figure: स्वयंभुवःस्वयंभुवः.

(73) उद्धरति—which had acquired firmness. गुरंदर—Indra, destroyer of enemy towers. गुणोन्ना—Sācti, wife of Indra; she was daughter of a dānava Puloman.

(74) आह—an indeclinable expressing assent. ताडितम्—Kṛṣṇa, wielder of Śakti bow. गुणेश—Nārada. The final verse in each canto of [महाभारत] contains the word श्री अलङ्कारः—निर्देशः, उद्देशः, अलङ्कारः, उद्देशः. Note change of metre at अन्तिम

CANTO II

(1) विपक्षमाण—Pre part of the desiderative of यञ् 'to sacrifice'—'desirous of performing a sacrifice' Yudhishtira, on Nārada's advice, had decided to perform the Rajasūya sacrifice and had sent for Kṛṣṇa calling him to Indraprastha वार्यं—son of Pṛthā (i. e. Kuntī). Here युधिष्ठिर is referred to. मुर द्विपन्—enemy of demon Mura. Mura was a demon, ally of Narakāsura. He had seven thousand sons. He was destroyed along with the sons by Kṛṣṇa. चंड—The lord of Cedis, Siṅsupāla. The Cedi country is either identified with modern Bundelkhand in Central India, or the region on the northern bank of Narmadā west of Jubbulpur. कार्यद्वयाकुल—perplexed because of two tasks (viz going to इन्द्रप्रस्थ and marching against शिशुपाल) having very pressing claims simultaneously.

(2) Kṛṣṇa decided to consult his uncle Uddhava, and elder brother Balarāma, and with them went to the Council Hall. उद्धव (alias पवनव्याधि) was a cousin of Vasudeva. He was very wise and trusted elder and adviser of Kṛṣṇa. सीरि—the wielder of the plough-share i. e. Balarāma. गुरु—Bṛhaspati or planet Jupiter, वायु—Śukra or planet Venus. Kṛṣṇa accompanied by उद्धव and बलराम is said to have the beauty of moon accompanied by Jupiter and Venus. Figure निदर्शन (Of course Kṛṣṇa's comparison with white moon is amusing!).

(3) In this verse there is a रूपम् in which three persons (Kṛṣṇa, Uddhava and Balarāma) are identified with three sacred fires. The three fires are गार्ग्य, आहवनीय and दक्षिण. At times two more are added viz. मकर and आयस्य which make पञ्चाराय.

(4) Figure of speech उपमेदा

(5) त्रिशूल—was a golden mountain, with three peaks. Lanka was situated thereon.

(7) सृष्टवती सरस्वती (i) speech couched in pure words (ii) Sarasvatī having a white complexion.

(8) पूर्वरङ्ग is an elaborate religious ceremony to precede the performance of a drama, according to Bharata's Nāṭyaśāstra. In course of time only the concluding portion of it viz. Nāṇḍi came to be performed, to be followed by a Prologue or प्रस्तावना. Māgha has used the word पूर्वरङ्ग in the sense of Nāṇḍi-cum-Prologue which precedes the induction (प्रसङ्ग) of the subject-matter of a drama (नाटकीय वस्तु) The figure is प्रतिवस्तूपमा.

(9) ab refers to the conquest of the four quarters by Yudhiṣṭhira's four brothers तपस सुत —Son of Yama i. e. Yudhiṣṭhira.

(11) द-दहते—Pres 3rd sing of the frequentative of दह्, to burn, to torment' दुःखाकरोति—A form obtained by adding the तद्धित affix डाच् (आ) to दुःख, with verbal form of कृ added as per rule, 'agonises, pains.'

(12) cp सर्वज्ञस्याप्येकाकिनो निणयान्मुपमगो दोषाय—Māhviḥa I.

(13) Figure अर्थात्तरन्यास

(14) Verses 14-21 make one grammatical sentence with राम (v. 14) as कर्ता and जगद् (v. 21) as verb. Technically this group of verses become a कुलव चूचु—clever

(15) Balarāma, though junior to Uddhava, started to speak through his impetuosity. The calm Uddhava did not mind and withheld his remarks for the present. And these were to come now after बलराम's speech and were to be a worthy उत्तरपक्ष (conclusive view) to the पूर्वपक्ष (prima facie view) put forward by Balarāma पयनस्याधि—Uddhava, so called probably because he suffered from some वातरोम like rheumatism

(16) Balarāma is shown in mythology as addicted to wine रवती—wife of Balarāma.

(17) वृणोत्तरासङ्ग—Balarāma's उत्तरीय was darkblue in colour.

(20) ऋषिर्वा-Revati She was the daughter of king Rāvata (or Kakudmī) of the Āvartas. He gave his beautiful daughter Revati in marriage to Balarāma at the suggestion of Brahmā.

In this verse we are told that Balarāma's mouth emitted a fragrance which it imbibed from a draught of wine it received from Revati's mouth, and the wine itself was made fragrant by Revati's mouth. A case of double तद्गुणालङ्कार.

(21) cp "पुण्डरीकम्रान्त्या मुखसमीपगतान् अलीन् सितदशनकिरणं शुक्लान् विदधदित्यर्थे ।" (Vallabhadeva) A mixture of अपह्नृति (cp छद्म) and तद्गुण

(22) अदीन- spirited अनादीनव- faultless (आदीनव-fault).

(23) पूषन्- The Sun. The figure is दृष्टान्त.

(24) Balarāma says that Kṛṣṇa's argument was संक्षिप्त (brief) and अर्थगरीयस् (weighty in meaning) It was thus 'Sūtra'-like, one may say His own speech will be like an extensive (सुविस्तरतर) भाष्य i. e. commentary thereon. We know how in Sanskrit literature we have several सूत्र works श्रौतसूत्रs, गृह्यसूत्रs, धर्मसूत्रs, व्याकरणसूत्रs, ब्राह्मसूत्रs etc, and how there is a vast explanatory Bhāṣya literature thereon The terms सूत्र and भाष्य are thus defined. (1) स्वल्पाक्षरमसदिग्धं सारवद् विश्वबोधुलम् । अस्तोभ- मनवद्य च सूत्रं सूत्रविदो विदुः ॥ (2) सूत्रार्थो वर्ण्यते यत्र वाक्यं सूत्रानु- सारिणि । स्वपदानि च वर्ण्यन्ते भाष्य भाष्यविदो विदुः ॥

(26) षड्गुणा - The six expedients of statepolicy are (1) सन्धि- alliance, peace (2) विग्रह - war (3) यान- marching, invasion (4) आसन (or स्वान) lying entrenched (waiting for an opportunity) (5) द्वैधीभाव- either 'duplicity' i. e. talking peace while planning war or attacking a powerful enemy on two or more fronts simultaneously (6) सश्रय resort to powerful ally. cp सन्धिविग्रहासनयानसश्रयद्वैधीभावः षड्गुणम्- Kau Artha VII 1. तिस्रः शक्तयः - The three powers of a king (1) प्रभुशक्ति- power arising from rich treasury and good administration (2) मन्त्रशक्ति- power of good counsel, diplomacy (3) उत्साहशक्ति- The personal enthusiasm of a king cp शक्तिस्त्रिविधा ज्ञानबल मन्त्रशक्ति, कौपट्यशक्ति प्रभुशक्ति, विक्रमबलम्/साहायिकि । Kau Artha VI 2 तिस्रः सिद्धयः - (1) प्रभुशक्ति success of kingly power (2) मन्त्रशक्ति-success of counsel or diplomacy (3) उत्साहशक्ति-success of king's own enthusiasm. cp.

एव सिद्धिस्त्रिविधैव । मन्त्रशक्तिसाध्या मन्त्रसिद्धि । प्रभुशक्तिसाध्या प्रभुसिद्धि ।
 उत्साहशक्तिसाध्या उत्साहसिद्धिरिति । Kau Artha VI 2 त्रय उदया —
 The three positions (1) वृद्धि Rise (2) क्षय Fall (3) स्थान
 status quo All these conditions are called 'उदया' by छत्रिन्याय
 cp "यस्मिन् वा गुणे स्थित पश्येत 'इहस्य शक्यामि दुर्गसेतुकर्मवर्णितपय-
 शून्यनिवेशतनिद्रव्यहसिावनकर्मण्वात्मन पवर्तयितु परस्य चंतानि कर्माण्यपहन्तुम्'
 इति तमातिष्ठेत्, सा वृद्धि । यस्मिन् वा गुणे स्थित स्ववर्मणामुपघात
 पश्येत्तेतरस्य तस्मिन् न तिष्ठेत्, एव क्षय । यस्मिन् वागुणे स्थितस्स्वकर्मवृद्धि
 क्षय वा नाभिपश्येत्, एतत् स्थानम् ।" Kau Artha VII 1 ग्रन्थानधीत्य—
 having studied books (on polity)

(28) The main idea is this stanza is as follows When kings
 have to consider any planned undertakings (सर्वकार्यशरीराणि),
 there is no other real counsel or state craft (मन्त्र) except a
 thorough consideration of the five constituents of state policy
 (अङ्गपञ्चकम्) So also when Buddhists (सौमता) consider the
 nature of all created bodies (सर्वकार्यशरीराणि), there is no other
 आत्मन animating these except the five forms of mundane conscious-
 ness (अङ्गपञ्चकम्) The उपमेयवाक्य referring to the king is
 compared to the उपमानवाक्य referring to the Buddhists in this verse
 अङ्गपञ्चकम्—The five constituents of statepolicy are (1) कर्मणा
 मारम्भोपाय —Initial preparation at one's disposal at the outset of
 an undertaking (2) पुरुषद्वयसम्पत्—adequacy of man and material
 (3) देशकालविभाग —suitability of time and place (4) विनिपात-
 प्रतीकार — means to meet emergencies (5) कार्यसिद्धि— the final
 success "कर्मणामारम्भोपाय पुरुषद्वयसम्पत् देशकालविभाग विनिपात-
 प्रतीकार कार्यसिद्धिरिति पञ्चाङ्गो मन्त्र ।— Kau Artha I 15. स्वव्य-
 पञ्चकम्—According to the Buddhists who do not admit आत्मा
 as a separate entity, all human consciousness in an amalgum of
 five types of cognitions (स्वव्य) (1) रूपकथ— cognition of
 phenomenal world (2) विचारस्वव्य—cognition of cognitive processes
 (3) वेदनास्वव्य— cognition of feelings or emotions (4) संज्ञास्वव्य—
 cognition of words and their meanings (5) संस्कारस्वव्य—
 the cognition of mental impressions cp. चित्तचैतन्यम् स्वव्य

पञ्चविध रूपविज्ञानवेदनासज्ञासंस्कारसज्ञक (सर्वदर्शनसंग्रह) We should note the anachronism in Balarāma referring to सौमत्स !

(29) Figure शिल्पोपमा (see translation for double meanings)

(30) वाचस्पत्य— learned orations or discussions

(31) The figure herein is not दृष्टान्त but उपमा The word 'दृष्टान्त' herein means 'उपमान'

(32) Herein the word उदाहरण means 'उपमान' Figure: उपमा.

(34) The figure of speech is दृष्टान्त

(35) संहिकेय— Rāhu, son of Simbikā He is a demon, son of विप्रचीति and सिहिका When the nectar was being distributed by Viṣṇu in the form of Mohini, with a secret plan to serve it to the gods only, Rahu apprehending such a trickery, smuggled himself in the line of gods in disguise When he was about to taste nectar, the Sun and the Moon signalled his presence to Viṣṇu, who immediately beheaded Rahu by his discus But on account of अमृतस्पर्श the one demon killed, turned into two demons the head becoming Rahu and the trunk Ketu Even since, Rahu tries to swallow the sun & the moon repeatedly at the time of eclipses Figure अयन्तिरन्यास

(36) Balarāma now wants to emphasize the fact that Siṅḡu-pāla is a very dangerous enemy, because he has become an enemy on account of numerous clashes of interest and affronts and such an enemy, technically called a कृत्रिमगत्रु is most dangerous This topic gives Balarāma an opportunity to dilate on the subject of त्रिविध मित्रs and त्रिविध गत्रुs as described in the science of Polity- We shall first study these divisions The three types of मित्रs are

(1) कृत्रिम मित्र—a friend due to friendly acts (2) सहृदयमित्र—a friend through blood-relationship (3) प्राकृतमित्र—a friend by territorial position Artha-śāstra defines these as यत्रोपि विनाहेतोरा मित्रं कृत्रिमं मित्रम् । मानवित्पुंसवदं महत्त्वं मित्रम् । भ्रूयका नर प्रकृतमित्रम् । The three types of मित्रs are (1) कृत्रिममित्र an enemy through

inimical deeds (2) सहजामित्र— an enemy by blood-relationship, (3) प्राकृतमित्र— an enemy by territorial position. The अर्थशास्त्रः defines these as: विरुद्धो, विरोधयिता वा कृत्रिमः अमित्रः : । तुल्याभि-

जनः सहजः अमित्रः । भूम्यन्तरः प्रकृत्यमित्रः । Also cp. Vallabha: इह शास्त्रे त्रिविधो मित्रामित्रो उक्तो, सहजो, प्राकृतो कृत्रिमो चेति । तत्र सहजं मित्रं मातुलतुल्यमातृष्वस्रीयदिकम् । प्राकृतं मित्रं शत्रुविषयान्तर पितृपरम्परागतं वा । कृत्रिमं मित्रं सामदानाद्यावजितम् । शत्रुरपि त्रिविधः । सहजशत्रुः कुल्यः पितृव्यस्तत्सुतादिः । प्राकृतः स्वविषयानन्तरः । अपराद्धोऽपराद्धा वा कृत्रिमः । ११

As regards the interpretation of this verse, there are differences of opinion: (1) see translation (2) Mallinātha: An incidental friend or foe are more important; because they are made (so) by specific actions on either side (and their मित्रत्व or शत्रुत्व is a stable factor: कृत्रिमः शत्रुः शत्रुदेव; मित्रं च मित्रमेव); The सहज and प्राकृत friends or foes, on the other hand can change their attitude under circumstances and become foes and friends respectively. (so their friendship or enmity is not so stable and so consequential as of the कृत्रिम friend or foe). (3) Vallabha: A कृत्रिम सखा and कृत्रिम शत्रु are गरीयान्; for even the other two types of सहज and प्राकृत मित्रsand अमित्रs turn into कृत्रिम अमित्रs or मित्रs respectively, if occasion justifies such an attitude. So the idea is that मित्रत्व and शत्रुत्व is not so much dependent on blood-relationship or territorial position, as on friendly and unfriendly acts.— We should note that in the present case सिशपाल, a technical सहजमित्र of कृष्ण, being, पितृष्वसेय, has actually become a कृत्रिमशत्रु by his hostile activities and attitude and he should not be neglected any more. This is the point Balarāma is making out.

(38) Rukmiṇī was the daughter of king Bhiṣmaka of Vidharbhas. She loved Kṛṣṇa; but her brother Rukmin, tried to marry her to S'is'upāla. On the day fixed for marriage, Kṛṣṇa kidnapped Rukmiṇī as per a well-laid plan; and then inflicted defeat on the pursuing S'is'upāla and Rukmin. From that time S'is'upāla became Kṛṣṇa's inveterate foe. Figures: हृषक and अर्थन्तरग्यास.

(39) भौम - Narakāsura (lit. son of earth). He was a formidable demon who ruled at प्राज्ञोत्तिप, and a great enemy of

gods. He was killed by Kṛṣṇa. When Kṛṣṇa had gone on his expedition against Narakāsura, Śiṣ'upāla besieged Dvārakā.

(40) Bābhru was a Yādava, whose wife was carried away from Dvārakā and ravished by force by Śiṣ'upāla.

(41) अश्वत्थ was another name of सात्वती, शिशुपाल's mother. Balarāma here tells that Śiṣ'upāla, offended by you (by रुक्मिणीहरण) and offending you (by द्वारकारोचन, बम्बभार्यापहरण etc.), has become a कृत्रिम शत्रु (though by relation he is a सहजमित्र). And as कृत्रिम शत्रु he deserves prompt punishment.

(42) Figure of speech : निर्देशना.

(45) मा जीवन्—Mallinātha paraphrases it as 'गदितजीवी सन्'; While Vallabha paraphrases it as "may he not live" (as per मादयोर्गे त्वाक्रोशे शत्रु—a present participle is put in place of an imperative form when 'मा' is used implying censure).

(46) Figure of speech : व्यतिरेक.

(47) Just as a वदृच्छाशब्द (Proper Noun), not connoting any sense (अर्थ) in the form of जाति (genus), क्रिया (action) or गुण (quality), is only existing in language to serve as संज्ञा i. e. the proper name assigned to an entity, so also any person, who does not secure any objective (अर्थ) in life by his जाति (caste), क्रिया (performance) or गुण (qualities) is born only to carry a certain proper name as his designation. A comparison based on वल्लेय. We have a reference here to वैयाकरण's theory of 'forefold सङ्केत' of words, whereby words are said to convey either जाति, गुण, क्रिया or संज्ञा cp. गी. सुकलः चलः दित्य इति चतुष्टयी शब्दानां प्रवृत्तिः ।—महामात्य.

(49) स्वर्भावः Rāhu. Balarāma here poetically accounts for the fact that lunar eclipses occur oftener than solar ones. This is due to the wordly भाव that a weaker adversary is more harassed by a person than a stronger one. Figure : अपस्तुतप्रसङ्ग.

(50) बहुवचनम्—तुणादुतो बहुवचनम् । ईश्वरविरक्तमप्यं तुणमिति बहुवचनप्रवृत्तिरिति ।

(51) पञ्चतपस्— A person performing a penance called पञ्चानिपादन. Therein, one sits with four fires on four sides with the sun overhead serving as the fifth fire. Figure अर्थान्तरन्यास

(53) By अप्रस्तुतप्रशसा the meaning [conveyed is that a strong person only earns respect of others while a mild person is slighted.

(54) The four means (उपायस) to be applied against enemies are (1) सामन्— conciliation (2) दान— gifts (3) भेद— diplomacy, creating dissensions and (4) दण्ड— attack. At places उपायस are said to be seven by adding to the above four either (a) माया (deceit), उपेक्षा— (trick or neglect), इन्द्रजाल (magic) or (1) मन्त्र (incantations), औषध (medicines) and इन्द्रजाल (magic) चतुर्विध— the fourth means viz. दण्ड आमज्वर— A fever caused by indigestion स्वेद— which needs perspiration by a patient. Figure दृष्टान्त.

(56) गुणानां आययातध्यात् सन्ध्यादीना गुणानां अययायोग्यत्वात् । अन्यकाले अन्यप्रयोगादित्यर्थे । Mallinatha

(59) Balarāma says Just as in Sāmkhya philosophy (समीक्ष्योक्ते) all enjoyment of pleasure or pain etc is experienced by intellect (बुद्धि) and accrues to the Puruṣa secondarily, while he remains उदासीन, so also the victory for Kṛṣṇa will be achieved by Kṛṣṇa's army, with Kṛṣṇa remaining only a spectator.

(60) हिडिम्बरिणु—Bhīma, the enemy of Hidimba During पाण्डवस' sojourn in forest after the साक्षाद्गृह episode, Bhīma had a scuffle with a demon Hidimba, who was killed by Bhīma His sister, Hidimbā, who had fallen in love with Bhīma, married him, and their son was Ghotokaca द्वैमातुरे राज्ञि—This reference is to king Jarāsandha of Magadha, who was born of two mothers. King बृहदय of Magadha was childless He propitiated a sage named चण्डकौशिक who gave him a mango-fruit, which when eaten by his queens, would secure him a son Two queens of बृहदय shared it, and in course of time gave birth to two vertical halves of a boy These halves were caste away in terror, but a demoness named Jarā put these together, wherefrom was formed Jarāsandha who was handed over to the parents. Jarāsandha grew into a

very powerful monarch and vanquished or imprisoned several kings. When Kamsa, his son in law, was killed by Kṛṣṇa, the angered Jarāsandha attacked Mathurā eighteen times. Though the attacks were beaten back, Kṛṣṇa transferred his own headquarters to ocean-girt Dvārakā. Jarāsandha was killed by Bhīma in a single combat which Kṛṣṇa engineered before the performance of युधिष्ठिर' राजसूय Jarāsandha was a great ally of Śiṣupāla.

(63) इन्द्रप्रस्थ—Pāṇḍava capital before their वनवास It was situated on the bank of Yamunā and is identified with modern Delhi Figure पर्यायोक्त.

(64) दाशार्हा—Yādavas The Yādavas were descendants of दशार्ह. The Dāśārhas should shut up the enemies in the city of माहिष्मती by cutting off वीवध, आसार and प्रसार, like cowherds, who shut up cattle in a cow pen, stopping the आसार and प्रसार of वीवध The double meaning of वीवध, आसार and प्रसार are as follows [applying to दाशार्ह's and गोपा (understood) resp] वीवध— (1) food supplies (11) a yoke for carrying milk pails आसार— (1) reinforcements (11) ingress. प्रसार— (1) Supply of materials like grass, fuel etc. (11) egress cp for first set of meanings पाग्यादेर्वीवध प्राप्ति रासारस्तु सुहृद्वलम् । प्रसारस्तुणकाष्टारेदे प्रवेश .. ॥ ” (वंजयन्ती).

(67) Figure of speech हेतुप्रेक्षा

(68) शेषगवी—Words of Balarāma (supposed to be an अवतार of शेष) बृहतां पत्यु शिष्य—The disciple of बृहस्पति । e. Uddhava.

(69) उत्तम्यानुज—Younger brother of उत्तम्य (i. e. Brhaspati). गदाप्रज—elder brother of गद (i. e. Kṛṣṇa)

(70) निर्धारितेषु . वाचिषम्—Some render it somewhat erroneously as 'when a matter is put in writing, an oral message is superfluous'. This is not happy In ancient Indian polity वाचिष (containing some new confidential point) was often added to a लेख What Uddhava obviously means is that when any decision is committed to writing, any oral discussion (on the same topic) is superfluous The figures of speech are दृष्टान्त and also व्याजस्तुति

(because there is covert criticism of Balarāma's 'counsel of strength').

(75) गुणनिका—revision.

(76) प्रज्ञोत्साहो—These stand for मन्त्रशक्ति and उत्साहशक्ति respectively. These two, well-cultivated, lead to 'विजिगीषोः आत्मसम्पद्'. आत्मसम्पद् is the same as प्रभुशक्ति. विजिगीषु—'as aspiring conqueror, is thus defined: "राजा आत्मद्रव्यप्रकृतिसम्पन्नो नयत्यादिष्ठानं विजिगीषुः १." Uddhava says that मन्त्रशक्ति should be appropriately combined with उत्साहशक्ति. Balarāma had over-emphasized the latter.

(77) "The idea is this:—Just as a person who is seated on a well-cushioned (सोपधानां) stable (स्थिरं) couch, feels perfectly easy and comfortable, so a king, who relies on a well-considered (सोपधाना) settled (स्थिरं) policy, will always enjoy a sense of ease, being confident of success" (Bhandare: adapted).

(81) द्वादशसु राजसु—'Amongst the twelve kings' (which constitute the राजमण्डल). According to Indian polity a king aspiring for sovereignty (विजिगीषु) and eleven kings in the neighbourhood, constitute a circle of kings. The twelve constituents of a राजमण्डल are the following. (1) विजिगीषु (2-8) Then come five kings whose dominions are in front of the विजिगीषु's viz अरि, मित्र, अरिमित्र, मित्र-मित्र and अरिमित्रमित्र (the principle being that one's immediate neighbour is one's enemy, his neighbour is one's friend and so on) (7-10) four kings whose dominions are in the rear viz. पारिणयाह, आक्रन्द, पारिणयाहासार, आक्रन्दासार (Principle of enmity being similar); and two kings who are neither friends nor foes viz. (11) मध्यम—mediator (12) उदासीन neutral. द्वादश आदित्य—Twelve son-gods viz धाता मित्रोर्जमा इन्द्रो वरुणः सूर्य एव च । भगो विवस्वान् पूषा च सवित् । दशमः स्मृतः ॥ एकादशस्तथा त्वष्टा विष्णुर्द्वादश उच्यते ॥

(82) प्रकृत्यङ्गः—'having the (seven) Prakṛtis (constituents of state) as limbs'. The seven प्रकृतis are: (1) स्वामी—sovereign (2) अमात्याः—ministers (3) सुहृदः—allies (4) कोष—treasury (5) राष्ट्रम्—The territory (6) दुर्गणि—forts (7) बलम्—army cp. स्वाम्य-

त्यजनपददुर्गकोसदृशमित्राणि प्रकृतयः । मवृत्ति-*secrecy of counsel* चारेणः—*having spies as his eyes*. cp. चारैः पर्यन्ति राजानः।—Kām. NI.

(83) for *ab* cp. Kīr II 38, ओजम्— 'ओज.समासमूयस्त्वम्'—*avyādars'a* I 80. प्रसाद—*perspicuity*. रस—'विभावेनानुभावेन व्यक्तः च्चारिणा तथा । रसतामेति रत्यादिः स्थायीभावः सचेतसाम् ।—S. D. III 1 here are nine रसः-शृङ्गारवीरकृष्ण रौद्रवीरभयानकाः । बीभत्साद्भूत-तन्तारव्याः....॥ भाव-सुख दुःखादिकै भविर्भावस्तद्भावभावतम् ।—D.R.IV 2. A good poet changes his style according to the subject.

(86) A good poet gives importance to both शब्द & अर्थ.

(87) स्यायिनः रसस्य—here रसस्य stands for भावस्य—*स्यायि-*भावस्य means 'permanent or prevailing emotions'. The स्यायिभावः, are nine, corresponding to nine रसस्य cp. रतिर्हासश्च शोकश्च क्रोधो-साहो भयं तथा । जुगुप्सा विस्मयश्चेत्यमप्टौ शमोऽपि च ॥S.D. सञ्चारिणः—*the सञ्चारि* or *व्यभिचारिभावः* are the transitory feelings, which feed the स्यायिभावः. They are 33 or 34 in numbr, like निर्वेद, रसानि, शृङ्गा etc.

(88) नरेद्रण has two meanings: (i) a king (ii) a Snake-charmer. The former is the उपमेय here and the latter उपमान. The साधारणधर्मः are conveyed by two double-meaning epithets 'तन्त्रावापविदा' and 'योगीः .. अधितिष्ठता'. The double interpretations are: तन्त्रावापविदा— (i) one who knows home and foreign policy (cp. तन्त्रावापो स्वपरगाष्ट्रचिन्तनम्—Malli) (ii) one who knows use of charms and drugs (cp. तन्त्रावापः शक्तत्रौघप्रयोतः—Malli). योगीः....अधितिष्ठता— (i) who presides over the circle (of feudatories) by means of the (four) expendients (योगाः) (ii) those who control mystical circles (diagrams) by occult meditative powers (योगाः) Figure: स्तेन (based on उपमा).

(89) The tree of जसाहसकित, firmly rooted on the massive roots of मन्त्रशक्ति (प्रभावस्य) yields fruit in the form of प्रभुशक्ति [which is शरप्रयेय (i) which can be plucked by hand, (ii) which is augmented by taxes].

(91) "The idea is this: just as the production of sound; though it is generated by various agencies, is attributed to the sky

(or ether) which is an inert substance, so also the ends achieved by other kings allied with the overlord (Supreme Sovereign) only serve to enhance his power and prestige, though he himself may remain inactive". (Bhandare). cp. II 59 above.

(92) यातव्य—enemy in front (अरि). पार्ष्णिप्राह—enemy in the rear. नायक—विजिगीषु.

(93) The six गुणः and three शक्ति are already annotated at II 26. The अद्भुतानि are "स्वामी जनपदोऽमात्यः क्रौंसो दुर्गबलं सुहृत् । राज्यं सप्तप्रकृत्यद्भुतं नीतिज्ञाः संप्रचक्षते ॥" The अद्भुतः are otherwise known as प्रकृतिसः see II 82 above. A comparison between a king using यादवगुण्य and a person taking a रसायन is conveyed by श्लिष्ट पदसः-शक्ति, उपयुज्, अद्भुतानि & स्यास्नुति.

(94) शमवत—(1) enjoying peace (2) enjoying rest. अद्भुतान्—(1) King having the seven प्रकृत्यद्भुतः (2) man having limbs. शक्त्या व्यायामः (1) exertions through त्रिविध शक्ति- (2) exercise in accordance with strength वृद्धिः (1) Prosperity- (2) bodily development अवघाबलं आरम्भः—(1) undertakings beyond strength (2) exertion beyond strength क्षयसम्पदः निदानम्—(1). the cause of ruin. (2) the cause of consumption.

(95) Śiṣupāla should not be taken lightly. He can strike down his enemies at once (एकपदे), just as in a Vedic word the उदात्त syllable reduces all other syllables in the same word (एकपदे) to अनुदात्तत्व. In R̥gveda and several other texts, there is a recitational notation in the form of स्वरः or tone-pitches. There are three pitches in all: उदात्त (high) अनुदात्त (low) & स्वरित (circumflex). In a single word, as per the basic rule, अनुदात्त पदं एकवर्जम्, only one letter can be उदात्त; others are अनुदात्त.

(96) cp. "अनेकरोगानुगतो बहुरोगपुरतःर । राज्यहना क्षयः क्षीपो रोगराहिति च स्मृतः ॥" —वाग्भट.

(97) Bāpasura (बाणः), who has received help from शिमुपाल (सम्पादितफलः), who has his own allies (सपत्नः) and who destroys enemies (परभेदनः) will form alliance (सन्धानमेकनि) with him.

(i.e. Śiṣ'upāla) who is possessed of qualities (गुणित), just like a बाण, fitted with a sharp point (सम्पादितफल) possessed of feathers (सख), piercer of enemies (परभेदन) will be fixed on a bow (कामुक), having a bow string (गुणिता) Bāna was a famous demon king eldest son of Bali, a great devotee of Śiva and an adversary of Kṛṣṇa. Kṛṣṇa defeated him even when aided by Śiva and Kārtikeya, in a battle caused by the love affair between Bāna's daughter Uṣā and Kṛṣṇa's grandson Aniruddha, but at Śiva's request he spared him.

(98) कालयवन (lit. dark foreigner) was a king, born of a Brāhmana Gārgya and a childless Yavana queen. Gārgya was a bitter enemy of Yādavas, and Kālayavana followed suit. He attacked Kṛṣṇa in Mathurā. Kṛṣṇa found him a hard nut, but he lured him to the cave of sage Mucakunda. That sage aroused from sleep by Kālayavana's kick, burnt him to ashes by his angry glance. शाहव—King of Salva country and an adversary of Kṛṣṇa. हविम—brother of Rukmiṇi, and a close friend of Śiṣ'upāla. द्रुम—name of a king. Kings like Kālayavana etc, being 'तम स्वभाव' (wicked) were naturally expected to follow 'प्रदोष' (fault ridden) Śiṣ'upāla, just as darkness (तमत्) follows light—(प्रदोष).

(99) उपजाप—fifth column activities.

(106) पुरोडाश—sacrificial cake इष्ट—sacrifice

(107) The oblations offered in sacrifices to the accompaniment of mantras are really the 'nectar' of gods, the story of the so called nectar being churned out of ocean is a fanciful narrative, -says Uddhava, of course with a poetic flourish! The story of Amṛtamanthana is told in the Epics and Purāṇas, wherein we are told how gods, seeking 'nectar' and other jewels from the ocean, at Viṣṇu's suggestion, made an arrangement with Asuras for co-operation in the task. Making Mandara as churning rod and Vāsuki as rope, the nectar with thirteen other jewels (cp. लक्ष्मी 'कीर्तुम' &c) was churned out. But gods tricked Asuras in the sharing of nectar by the device of Viṣṇu's मोहिनीरूप, and secured nectar for themselves.

(108) cp. Notes on 109 earlier.

(111) प्रणिषय (spies) who are इत्यदि- (experts in their work) show the confidence of the officers (दीप) of the

enemy (विद्विषद्) and ascertain the strength (तल) of the enemy, just as persons, expert in swimming (कुम्भविद्), should enter by a flight of steps leading to a water-reservoir (तीर्थेष्ु अन्तः पदं कृत्वा), find out the depth of water. The तीर्थेष्ु in polity are the 18 royal officers mentioned in the following quotation from the अर्थशास्त्रः :
 “ मन्त्रि-पुरोहित-सेनापति-मुखराज-दौवारिक-अन्तर्वेशिक-प्रशास्तु-समाहृतं-सन्निधातु-प्रदेष्टु-नायक-पौरव्यावहारिक-कारान्तिक-मन्त्रिपरिषदध्यक्ष-दण्डपाल-दुर्गपाल-अन्तपाल-आटविकेषु श्रद्धेयदेशदेवशिल्पभाषाभिजनापदेशान् भविततः सामर्थ्ययोगाच्च अपसर्पयेत् ।—Kaut. Arth. I 12. Alamkāra : शिल्प-परम्परितरूपक.

(112) 'In this verse राजनीति (Polity) is compared to शब्द-विद्या (Grammar). The साधारणधर्मस are four शिल्प epithets : (१) अनुसूत्रपदन्यासा—(i) in which no step is taken against the tenets of polity (ii) in which no words deviate from Pāṇini's sūtras or in which there is a work 'न्यास' showing that no words are there which cannot be derived from पाणिनिसूत्रस. (कात्यायन and पञ्चजलि believed Pāṇini's sūtras inadequate at places and tried to supplement the lacunae by their own supplementary कर्तव्यस). (The न्यास referred to may not necessarily be जिनेन्द्रवृद्धि's न्यास. See Introduction). (२) सद्वृत्तिः—(i) giving good wages to officers (ii) having a good वृत्ति (see Introduction) (३) सन्निवन्धना—(i) wherein awards or grants are made to good servants (ii) having a learned treatise (ostensibly पञ्चजलि's महाभाष्य). (४) अपस्यया—(i) without spies (ii) without the पश्यदा (Introductory) chapter of Mahābhāṣya i. e. ch. 1 आहूतिक १.

CANTO III

(1) कौबेरदिग्भागम्— The region of the northern direction. (Kubera is the lord of उत्तर दिक्) आगस्त्यं मार्गं— the path of Agastya i. e. southern direction, southern region. (Agastya was a sage born of मित्रावरुणो whose seed fell at the sight of उर्वशी. It partly fell in a कुम्भ and partly outside. From the former portion was born Agastya; from the latter Vasiṣṭha. Agastya is said to have come to the south to curb Vindhya from obstructing the path of the sun and remained there only. Probably he was a pioneer coloniser of the south). Kṛtva temporarily dropping the idea of marching against Śūdrapala and proceeding to Indraprastha

for sacrifice is likened to the sun's transit from उत्तरायण to दक्षिणायन leading to a temporary mildness in him.

(2) विभवावभूवे—Periphrastic Perfect Pass 3rd per. sing of भू. to bear.

(3) सिद्धसिन्धु—The celestial Ganges the river of Siddhas. Siddhas are semidivine beings possessed of the eight supernatural powers आणिमा लविमा प्राप्ति. प्राकाम्य महिमा तथा । ईशित्व च वशित्व. च तथा कामावसायिता ॥ Figures. निदर्शना and अतिशयोक्ति.

(4) गोवर्धन—a hill in वृंदावन, once held overhead by Kṛṣṇa, to save gokula from torrential rains

(5) गारुमतरत्न— emerald अवचूडा— garland. Figure : उत्प्रेक्षा.

(6) मन्दरकूटकोटिव्याघटना—At the time of अमृतमन्थन, Viṣṇu in Kūrma form had propped up the churning rod 'Mandara' from below, and then Viṣṇu's armlets rubbed against the tips of Mandara.

(7) ताम्राक्ष—ruby. सुरारि—हिरण्यकशिपु. Figure उत्प्रेक्षा.

(9) मणि—referred to here is jewel कौतुभ. Figure . उत्प्रेक्षा.

(10) सारसन— girdle. आप्रपदीनम्—reaching upto feet

अद्भुतनिष्ठसूत— spouting up from the toes त्रिस्रोतस धम्म— Waters of Gangā The river Ganga is called त्रिस्रोतस or त्रिपयगा because she has a current flowing across the three worlds (known as मन्दाकिनी in heaven भागीरथी on earth & भोगवती in Pātāla). Ganga is supposed to emanate from the toe of Viṣṇu (वामनावतार) Hence the epithet विष्णुपदी.

(11) कर्चूर—orpiment यमस्वता— River Yamunā, said to be Yama's sister. Figure उत्प्रेक्षा

(12 13) These two verses express a common idea in different words.

(14) cp. " वैद्वेष्यो विदारिो तेषां नक्षाना क्षत ययो अकारि, ती कठिनाविष्यदयमेव सर्वेण गुणानम् । "—Vallabhā

(15) The बुचमण्डल (the plump breasts) which was very large (अतिगुह्यभाजा) seemed to pull up (उर्ध्वं आकर्षता) by its great protrusion (अमृत्तय) the very slender waist (अति-त्रयीयान् मध्य) but the waist bent down (ननाम)being overpowered (आनात) (by their गुह्य weight). This description suggests a

enemy (विद्विषद्) and ascertain the strength (तल) of the enemy, just as persons, expert in swimming (कु-यविद्), should enter by a flight of steps leading to a water reservoir (तीर्थेषु अन्त पद कृत्वा), find out the depth of water. The तीर्थेऽन्त पद कृत्वा officers mentioned in the following quotation from the अर्थशास्त्र .
 “ मन्त्रि-पुरोहित-सेनापति-युवराज-दौवारिक-अन्तर्वेशिक-प्रशास्तु-समाह्वतु-सन्निधातु-प्रदेष्टु नायक-पोरव्यावहारिक-कार्तान्तिक मन्त्रिपरिपदध्यक्ष दण्डपाल दुर्गपाल-अ-तपात्र-आटविकेषु श्रद्धेयदेशवेपथिलपभापाभिजनापदेशान् भक्तित सामर्थ्ययोगाच्च अपसंपयेत् ।—Kaut Arth I 12 Alamkara शिल्प-परम्परितरूपव

(112) In this verse राजनीति (Polity) is compared to शब्द-विद्या (Grammar) The साधारणधर्मः are four शिल्प epithets (१) अनु सूत्रपदयासा— (१) in which no step is taken against the tenets of polity (11) in which no words deviate from Pāṇini's sūtras in which there is a work 'यास' showing that no words there which cannot be derived from पाणिनिसूत्रः (कात्यायन and पतञ्जलि believed Pāṇini's sūtras inadequate at places and tried to supplement the lacunae by their own supplementary कतिवचः) The 'यास' referred to may not necessarily be जिनेन्द्रवृद्धि's न्यास. (see Introduction). (२) सदवृत्ति — (१) giving good wages to officers (11) having a good वृत्ति (see Introduction) (३) सति-रम्भना— (१) wherein awards or grants are made to good servants (11) having a learned treatise (cstersibly पतञ्जलि's महाभाष्य). (४) अपरपशा— (१) without spies (11) without the पश्यत (Introductory) chapter of Mahabharata 1. 1. ch 1 आह्निक १

CANTO III

(1) कौबेरदिग्भागम्— The region of the northern direction. (Kubera is the lord of उत्तर दिग्) आगस्त्यं मार्गं— the path of Agastya i e southern direction, southern region. (Agastya was a sage born of मिनाक्षरणी whose seed fell at the sight of उवसी. It partly face in a कुम्भ and partly outside From the former portion was born Agastya, from the latter Vasiṣṭha Agastya is said to have come to the south to curb Vindhya from obstructing the path of the sun and remained there only. Probably he was a pioneer coloniser of the south) कृष्णा temporarily dropping the idea of marching against Sisupala and proceeding to Indraprastha

for sacrifice is likened to the sun's transit form उत्तरायण to दक्षिणायन leading to a temporary mildness in him.

(2) विभ्रराजभूवे—Periphrastic Perfect Pass. 3rd per. sing of भू. to bear.

(3) सिद्धसिन्धु—The celestial Ganges the river of Siddhas. Siddhas are semidivine beings possessed of the eight supernatural powers: आणिमा लहिमा प्राप्तिः प्राकाम्यं महिमा तथा । ईशित्वं च वशित्वं च तथा कामावसायिजा ॥ Figures: निदर्शना and अतिशयोक्ति.

(4) गोवर्धन—a hill in वृंदावन, once held overhead by Kṛṣṇa to save gokula from torrential rains

(5) गारुमतरत्न—emerald. अबचूडा—garland. Figure: उत्प्रेक्षा.

(6) मन्दरकूटकोटिब्याघट्टना—At the time of अमृतमन्थन, Viṣṇu in Kūrma form had propped up the churning rod 'Mandara' from below; and then Viṣṇu's armlets rubbed against the tips of Mandara.

(7) ताम्राक्षम—ruby. सुरारि—हिरण्यकशिपु. Figure: उत्प्रेक्षा.

(9) मणि—referred to here is jewel कौमुभ. Figure: उत्प्रेक्षा.

(10) सारसन—girdle. आप्रपदीनम्—reaching upto feet अद्भुतनिष्ठघृत—spouting up from the toes. त्रिस्तोतसः अम्.—Waters of Gangā. The river Gangā is called त्रिस्तोतस or त्रिपयगा because she has a current flowing across the three worlds (known as मन्दाकिनी in heaven भागीरथी on earth & भोगवती in Pātāla). Gangā is supposed to emanate from the toe of Viṣṇu (नवामनावतार). Hence the epithet त्रिष्णुपदी.

(11) कचूर—orpiment यमश्वशा—River Yamunā, said to be Yama's sister. Figure: उत्प्रेक्षा.

(12-13) These two verses express a common idea in different words.

(14) cp. "यैर्देवैश्चो विदारितो तेषां नखाना क्षतं ययोः अकारि, तो कटिनाविश्वदरपमेव सर्वेण गुजानम् ।"—Vallabha.

(15) The कुचमण्डल (the plump breasts) which was very large (अतिगुरुत्वमाजा) seemed to pull up (उर्ध्वं आकर्षता) by its great protrusion (अधुना-व) the very slender waist (अति-प्रीयावा मध्यः), but the waist bent down (ननाम) being overpowered (आनाम) (by their गुरुत्व weight). This description suggests a

comparison through श्लिष्ट विशेषण with a very mighty (अतिगुरुरव-
भाक्) king, who on account of his eminence (अत्युन्नतश्च) tries
to drag up (ऊर्ध्वं आकर्षता) an enemy, who being very weak
(अतिक्रशियान्) yields, being overpowered (आक्रान्तः तनाम्).
Figure : उत्प्रेक्षा and समासोक्ति

(17) अतसीसूत—The flower of Atasi (flax). महावर्त—eddy,
whirlpool. vv. 17 to 21. refer to सुदर्शन चक्र, कौमोदकी गदा,
नन्दक खड्ग, शाङ्ग धनु and पाञ्चजन्य शङ्ख of Kṛṣṇa.

(21) पाञ्चजन्य—Kṛṣṇa's conch made from the carcass of a
demon पञ्चजन who, having conch-shell like form, was killed
by Kṛṣṇa.

(22) महारथः—cp एको दशसहस्राणि योधयेद्यस्तु धन्विताम् । अस्त्र-
शस्त्रप्रवीणश्च विज्ञेयः स महारथः ॥ Also cp. 'आत्मानं सारथिं चाश्वान्
रथान् युद्धेष्ट यो नर । स महारथसज्जं स्यादित्याहुर्नीतिकोविदाः ॥' क्षिप्रं
पुण्यरथं (1) a quick pleasure-chariot (2) the chariot in the form of
पुण्यनक्षत्र also called क्षिप्र.

(23) ध्वजाग्रवामा पद्मगारि - Garuda an inveterate enemy of
serpents (vide Kadru & Vinata legend from MBh) was an emblem
of Kṛṣṇa's flag गौरि—Kṛṣṇa, who was a grandson of दूर
alias दूरसेन King of Mathura (दूरसेनस्य गोत्रापत्य पुमान् ।) रसाया तल-पाताल
i. e. the lowest of the seven nether worlds अतल, वितल, सुतल,
रसातल, तलातल, महातल and पाताल (we can take it as 4th region
itself).

(25) cp. I 13 and I 34 above.

(26) सोमान्ध्रवम्—Kṛṣṇa, born in Lunar race.

(28) वष्टापद—gold Figure. समासोक्ति.

(29) cp गुरवोऽपि सम्मार्गरोधना परं. उत्सृज्यन्ते इति बलद्वारेण
वस्तुष्वपि । - Mallinatha. Figure : उत्प्रेक्षा.

(30) A very fine स्वमासोक्ति.

(33) vv. 33-63 give a poetic description of Dvāraka In
v. 33 we have a fine उत्प्रेक्षा, the golden city of Dvāraka is fancied
to be a flame of Vadavaasala flaming up from the ocean!

(35) रक्ष्सा— the architect of gods, Vidyakarman.

(36), रथाङ्गणम्— The Cakra (discus)- wielder (Kṛṣṇa)
cp. "अम्बुधिः दामा पुत्रा, विभूतायाः अद्वयजातः पद्मवतिपा, रथाङ्गणम्
पद्मराजये यथाय रथान् प्रतिकारिताया च, उत्प्रेक्षा समीरे प्रेक्षा रणेन

मृदुपरिवारं रत्नावलीः मणिरद्धवतीराजवन्य व्यरन्नयत् । क इव ? पितेव । यथा
वरयि दत्तायाः कन्यायाः पिता स्नेहेन रत्नावलीरसङ्कदुपकण्ठ कण्ठे योजयति ।”
Vallabha (adapted.).

(37) “The conches lying scattered on the ramparts of Dvārakā are compared to the constellations of stars moving in the sky near the peak of mountain Meru.” (Bhandare).

(38) A very fine poetical fancy is given here. The ocean, which originally was only ‘अम्बुत्तशि’, swept away by its waters coming through floodgates of Dvārakā, the heaps of jewels in the market-places in that city; and thenceforth it became a ‘रत्नाकरः’ a treasure of jewels.

39) cp. “विलग्नं हि वस्तु अवश्यमातपे स्वाप्यते.”—Vallabha.
“अत्रातपदानस्य’ तरङ्गहस्तसाध्यत्वेन उत्प्रेक्षारूपकयोः सङ्करः ।’
—Mallinātha.

(40) Herein we have a सङ्कर of a हेतूत्प्रेक्षा and a फलोत्प्रेक्षा.

(41) A cloud, coming out of curiosity to see the city of Dvārakā, but not getting permission to have a look within; halted as it was by the lofty, rampart, wept bitterly shedding tears of rain! यः किल कौतुहादगतः प्रवेशान्निषिध्यते सोऽवश्यमेव परिभवात्सशब्दं रोदिति ।—Vallabha. Alamkāras: अगहनृत्ति, उत्प्रेक्षा, श्लेष, सङ्करः.

(42) Manu—the progenitor of human race: There are 14 मनुs according to mythology. The present creation is the progeny of the seventh i. e. वैवस्वत मनु. This verse suggests the extraordinary beauty of ladies of Dvārakā cp अथ स्वामाविक-
निमेषस्याप्सरसः प्रायं नाहेतुकौत्प्रेक्षया द्वारकाद्यनाना निमेषमात्रभिन्नमानुषं
सौन्दर्यं वस्तु व्यज्यते । —Mallinātha.

(43) Mallinātha and following him Bhandāre have totally blundered in interpreting this verse. The word विनहनुताः cannot apply to नार्यः but to स्फाटिकशीषपद्मतीः Vallabha is right when he explains: “यतो हृष्यांशुमः स्फुरन्तुपाशोऽनुमरीचिगार्तः . . विनिहनुता आच्छा-
दिताः साम्प्रदायिकशला नीताः । इवेत्यत्र प्रापिता इत्यर्थः । ... अतश्च हृष्यादि-
न दृश्यते । अतश्च अन्वयः अन्वये । अतो ज्ञायते आकाशस्य देवता इति ।”
Figures: उत्प्रेक्षा, तद्रूप.

(44) cp प्रणाशयो जलमापि, लवः इतमेवमग्निलारात् अज्ञानवृष्टिपाता
अपि, यवता सपूह यव-पूरगूह्यं इति इव अन्वयः अन्वय-विरिति भावः । अतश्च अ-
विशेष, अतिशयोक्ति.

(45) निशाम्य— having extinguished जालानि— Latticed windows. बिडालेक्षणभीषण— frightening like eyes of cats. वैदूर्य-कुडघेषु— (reflected) in walls made up Vaidūrya stores Vaidūrya (lapis lazuli) is a green blue coloured gem. “अत्र लज्जावारणाय दीपनिर्वाणो न केवल तदसिद्धि प्रत्युत भय चोत्पन्नमित्यनर्थोत्पत्तिरूपो विषमभेद ।”

(46) A brilliant उत्प्रेक्षा

(47) Figures of speech सामान्य, निदर्शना, सङ्कर

(48) देहली— threshold अलिन्द— courtyards. गोमयगोमुखानि— Besmearing with cowdung (गोमुखानि—विलेपनानि—M) Figure of speech आन्तिमान्.

(49) गोपानसी— (1) बल्भी—छादनाधार. वक्षपञ्जर - Malli

(11) चन्द्रशाला—Vallabha 'Beams supporting roof' चन्द्रकिन्— peacock कलाप— plumage हरिन्मणि— emerald श्याम— dark-green नीध-पटलप्रान्त— edges of roofs

(50) Figure विरोधाभास, occurring between the pairs बृहत्तुलं (having large beams) and yet अतुलं (beamless pun matchless), विहानमालापिनद्धं (having a series of canopies) and yet अविहानं (canopies, pun not empty) विवित्रं (without pictures, pun wonderful) and yet सचित्रं. (having pictures), and विशालं (without halls pun extensive) and yet भूरिशालं (having many halls)

(51) चित्रसा-क्रामितुमिच्छा desire, to attack कपोतपाली—aviary Figure आन्तिमान्.

(53) Figure तुल्ययोगिता. For double meanings of some epithets see translation

(54) cp मधुनि मद्यानि कामिनां वक्त्राणि च यूतां प्रमादाय प्रीत्यं . अयोयग घेन धन्योयं वासयामागुरितयर्थं । अत्रापि मधुना वक्त्राणां च प्रवृत्तत्वात्तयुक्तं एव तुल्ययोगिताभेद । तेन यूता मधुवासितवधुवदनपान यदा-वासितगण्डुपान च वस्तु व्यजत ।—Mallinārtha

(55) विवर्दि-निर्व्यूह विटदक-नोड —having for (their) nests, the aviaries (विटदक) on the turrets (निर्व्यूह) of balconies (विवर्दि).

(57) For the double meaning see translation.

(58) By creating the numerous damsels in Divāka who were endowed with superb beauty the creator wiped out a standing charge that the creation by the creator of the lovely form of

Lakṣmi was just an accident (as per घुणक्षतन्याय or घुणाक्षरन्याय), not a planned creation. The घुणक्षतन्याय is a famous न्याय in Sanskrit literature, used to illustrate chance occurrences. It is based on the fact that the incision on wood by some insect may accidentally resemble some figure (or letter) but it cannot be said to be a conscious drawing by that insect.

(60) For double meanings see translation रोहिण्य — 'Son of Rohini' (1 c. Balarāma). Balarāma, originally conceived in Devaki's womb was transferred to the womb of her cowife Rohini, to save him from Kamsa's wrath. He was brought up in Gokula, along with Kṛṣṇa, रोहिणीश — 'The Lord of Rohini' (1. c. the Moon) रोहिणी is the fourth of 27 नक्षत्रs, it is a group of five stars. These 27 नक्षत्रs are personified as the Moon's consorts, amongst whom Rohini is the most favourite.

(61) cp "यत्र पुरि वाणाहवे वाणासुरयुद्धे व्याहता क्षयं नीता सन्मुशवितयैः तस्य हरविजयिनो जनार्दनस्य कृष्णस्यासत्तिसासाद्य, पुत्रत्व प्राप्ये-त्यर्थः;... कामेन प्रसुम्नरूपेण-त्रि शङ्क निर्मीकमुपे उपितम्"—(Mallinātha) See also notes on II 97 above.

(62) cp "शिवं महद्भिर्मन्दमाहते अन्यत्र शिवं ह्रदं. महद्गणंदच्च विराय निषेव्यमाणेन हरिणा श्रीकृष्णेन शक्रेण चाध्यास्यमाना अधिष्ठीयमाना उद्रदमीना रत्नाञ्जुराणा घाम्नि स्थाने, एवत्र रत्नाकरत्वात्, अन्यत्र रत्नेसानु-त्वाच्चेति भावः, सिन्धौ स्थितेति शेषे, या पूर्वोरो स्थिता .अमरावती इन्द्रनगरी ...आह्वास्त, स्पधेयाऽऽहूतवती अमरावतीमनुचकारेत्यर्थः ।"—Mallinātha. अलङ्कार — श्लेषानुप्राणित उपमा.

(64) cp. "वज्राणा तोरणप्रासादादिगतहीरकादिमणीना प्रभाभिद्भा-सिनी सुरायुधश्रीस्त्रिचपलक्ष्मीयस्या सा । अन्यत्र वज्रस्य कुलिसस्य प्रभाभि-ष्मसिनी सुरायुधानामितरदेवतायुधानां श्रीयस्या सा । या प्रतली देवसेना सुरचमुरिष परं सन्भिरलक्ष्या दुर्गधर्ष्या ।"—Mallinātha.

(65) अरविन्दनाभि — Viṣṇu. Here Viṣṇu is spoken of as the progenitor of creation. b refers to Gangā c refers to (four) Vedas being given out by the (four) mouths of Brahmā. to whom they were first revealed by the Supreme Being. Figure: मालोपमा.

(68) हस्तिनय — पृथ्वीरि नूत्नूटः (Mallī). An earthen mound protecting the approach to the city-gate. सिद्धि-level ground (by context).

(70) पलाश—foliage. वनावली:—rows of forests. 'उत्कलिना-
wave. उत्कूलित—thrown up

(71) लक्ष्मीमृतः—(i) beautiful (ii) possessed of Lakṣmī
अम्नोपितटाधिवास—residing on sea shore (even Viṣṇu's residence
is क्षीरादिशतट). नीरदनीलभासः—having cloud-blue colour. सता-
वधूसम्प्रयुजः—(i) united with creeper-wives (ii) united with creeper-
like wives.

(72) A fine उपप्रेक्षा based on इलेप. For शिल्पट epithets see
translation.

(75) मुनीन्द्रैः—मनुयाज्ञवल्क्यपराशरादिभिः। (Malli).

(76) द्वीप्य—living on an island. सर्पाधिकाः—sea-traders.
Māgha seems to have witnessed the vast sea-trade from Gujerāt
ports.

(78) युगान्तवन्द्य & उत्सङ्गसद्व्यागय refer to the mythological
belief that at the time of कलान्त or प्रलय, Viṣṇu reclines on his
सोपशयन or on वटपत्र in the ocean.

(80) Reference to the marshy lands of Kacca, with its rows
of Palm trees and Ketaki plants show Māgha's close observation
of and probably association with that region.

(81) वन्धु—The betel-nut. The armies of Kṛṣṇa enjoyed
a great hospitality from the sea, with the offering of choice and
typical products of the shore-regions there like garlands of clove-
blossoms to wear, water of cocoanuts to drink, and green 'betel-
nuts to chew.

(82) Kṛṣṇa's army was full of hundreds of चुरगस (horses);
the ocean could but boast of one (viz. Uccaiṣravas) and that too
away now. Kṛṣṇa's army had subjugated several kings (भूमन्स);
while the ocean itself was churned by a महीमूत् (mountain) viz.
Mandira. Kṛṣṇa's army was always possessed of श्रे (victory);
the ocean was without his daughter Lakṣmī who long back had
been married to Viṣṇu. Thus there was a great difference between
Kṛṣṇa's army and the ocean. And the physical अन्तर (distance)
between them also increased as the army marched on!

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